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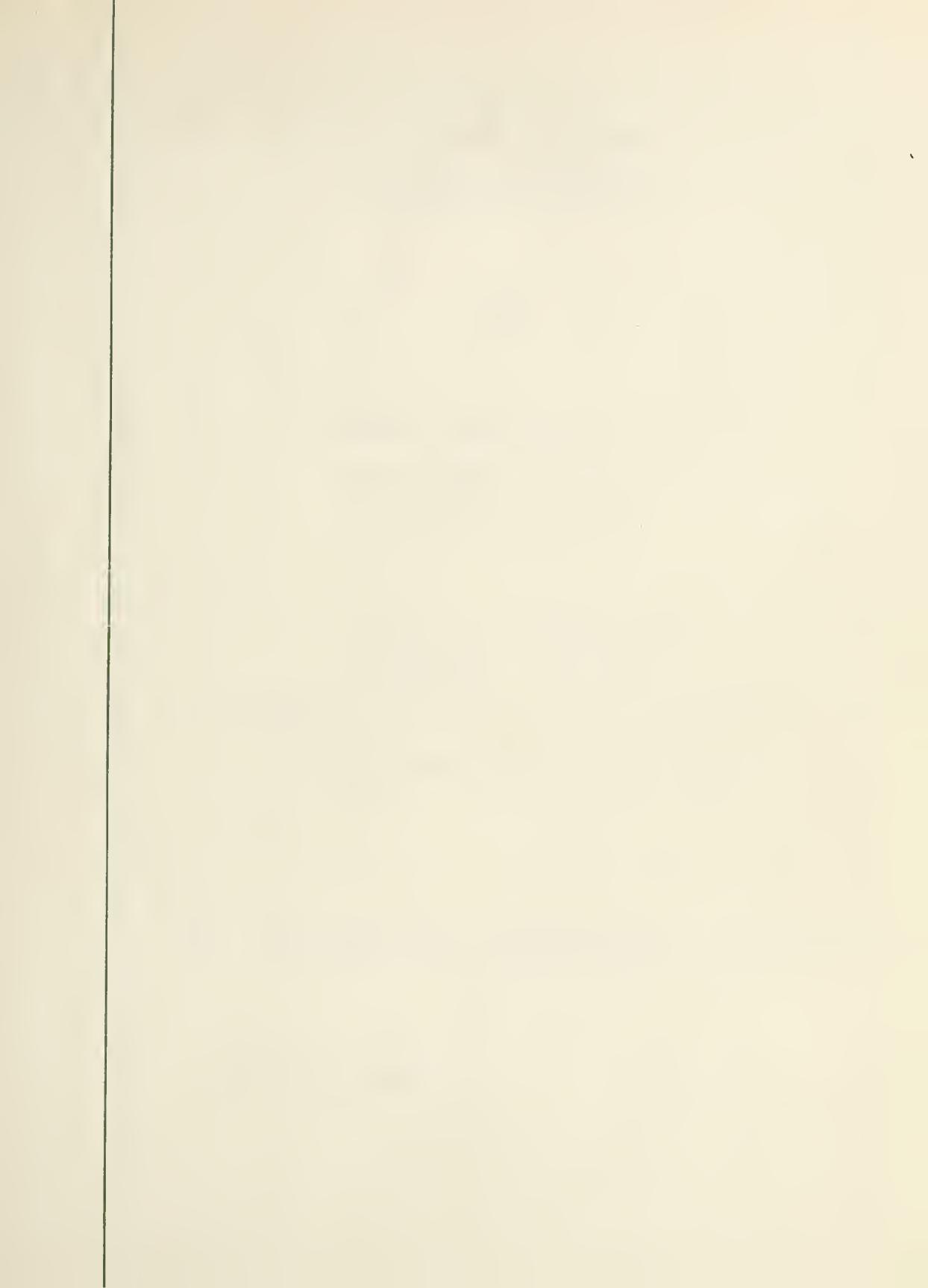
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BUNYAN'S LANGUAGE
COMPARED WITH DRYDEN'S

BY

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A THESIS SUBMITTED TO THE
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The undersigned hereby certify that they have read, and recommend to the Committee on Graduate Studies for acceptance, a thesis entitled "Bunyan's Language Compared with Dryden's", submitted by Aylmer Arthur Ryan, B.A., in complete fulfilment of the requirements for the degree of Master of Arts.

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PREFACE

The following study of the languages of Bunyan and Dryden is based primarily on the first part of Pilgrim's Progress (which relates the adventures of Christian), and on the revised version of the Essay of Dramatic Poesy. Where necessary, however, additional material has been drawn at large from the non-dramatic prose works of the two authors. This is especially true of the chapters on Imagery. One of Dryden's prose comedies, Marriage-a-la-Mode, is made use of in the study of the French element in his vocabulary in Chapter V, and there are occasional references to his poetry. A note on the nature of the words in Appendix III will be found at the head of that appendix.

The scope of this study is necessarily limited. A complete study and comparison of the language habits of Bunyan and Dryden would require a knowledge of the history of the English language, and of social, political, and religious developments up to and including the 17th century, to which the writer makes no pretence. Some aspects only of their imagery, styles, and vocabularies, have been studied and compared, though contemporary language trends have not been forgotten.

CHRONOLOGIES

The information found in the following brief chronologies was taken from the Dictionary of National Biography.

John Bunyan

- 1628 - Born in the village of Elstow in Bedford
- 1644-6 - Military service in the army of Parliament
- 1648 - First marriage
- 1648-53 - Conversion and mental struggle
- 1656 - Published first of nearly sixty religious tracts, Some Gospel Truths Opened
- 1660-72 - Period of imprisonment with brief interval of freedom in 1666
- 1666 - Grace Abounding
- 1678 - Pilgrim's Progress, Part I, published
- 1680 - Mr. Badman
- 1682 - Holy War
- 1684 - Pilgrim's Progress, Part II
- 1688 - Death

John Dryden

- 1631 - Born in the parish of Aldwinkle All Saints in Northampton
- 1650 - Matriculated from Westminster College
- 1654 - Received Degree from Cambridge University
- 1659 - First important poem, the Heroic Stanzas, addressed to the memory of Cromwell

- 1660 - Welcomed Restoration of Charles II
- 1663 - Marriage to the Lady Elizabeth Howard
- 1663-81 - Period of main Dramatic activity
- 1667 - Annus Mirabilis
- 1668 - Essay of Dramatic Poesy
- 1670 - Poet Laureate
- 1671 - Ridiculed in Buckingham's Rehearsal
- 1679 - Assaulted in Rose Alley
- 1681-88 - Period of Religious and Political Controversy, Satire, and Translation
- 1688 - Laureateship lost to Shadwell after the Revolution of 1688
- 1689-1700 - Period of Translation
- 1690-94 - Second period of Dramatic activity
- 1700 - Preface to the Fables
- 1700 - Death

CHAPTER I

INTRODUCTION.

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The writers of Restoration England were language-conscious in a new way. In Shakespeare's day, to use the words of George Gordon, the language, for one long generation, "rioted in the use of all its limbs, and of every prehensile toe and finger. There never had been such a time for the bold employer of words, and there never will be again."¹ This time was past and the new period was one of consolidation rather than of experiment. Haphazard rules of grammar and syntax, derived more from Latin than English, indiscriminate borrowing of foreign words, and loose employment of those words accepted into the language, clashed with a new spirit of discipline. English became essentially a prose language.

By 1700, men, generally speaking, wrote alike. The same influences were manifest in familiar letters as in the most careful prose. The language had become uniform and modern. No man has a more representative position in this period of development than John Dryden; not only does he follow the language trends of his time but he in a manner anticipates them. Bunyan's place in the history of the English language has never been so clearly defined.

1. Shakespeare's English, S.P.E. Tract No. xxix, (1928).

I

Dryden has been consistently praised as the writer, who, more than any other, "helped to free English prose from the cloister of pedantry, and to give it the conversational suppleness of the modern world."¹ Only Swift has suggested that he went too far the other way, and his arguments are, in this case, vitiated by a definite inconsistency. Swift advocates the fixing of style by contemporary example and criticises Dryden for doing so.

Dr. Johnson has provided the basis for a large part of subsequent Dryden criticism. He gives a clear picture of the difficulties that faced writers of the Restoration, both in prose and poetry, but especially in the former. "Every language of a learned nation," he says, "necessarily divides itself into diction scholastic and popular, grave and familiar, elegant and gross; and from a nice distinction of these different parts, arises a great part of the beauty of style. But if we except a few minds, the favorites of nature, to whom their own original rectitude was in the place of rules, this delicacy of selection was little known to our authors; our speech lay before them in a heap of confusion, and every man took for every purpose what chance

1. Welsh, A. H. Development of Eng. Lit. and Lang., (Chicago 1899). 2 vols., II, 69.

might offer him."¹ Johnson credits Dryden with eminent success in bringing order from the confusion which confronted him.

Scott also ranked the prose of Dryden with "the best in the English language," and defended him against the imputation that he larded his style unnecessarily with Gallicisms, a charge that resulted partly from the wane of French influence after the Restoration. "It will admit of question," he says, "whether any single French word has been naturalized on the sole authority of Dryden."² Saintsbury, in his prefatory essay to Scott's Dryden adds more in his defence. "Dryden," he says, "is in every sense a modern. His list of obsolete words is insignificant, of archaic phrases more insignificant still, of obsolete constructions almost a blank."³ In his Life of Dryden in the English Men of Letters, (1881), Saintsbury accredited most of Dryden's vocabulary to his practice as a writer and to his studies, but adds that on the whole it is distinctly plain and homely. If a flaw is to be found in Dryden's language it is a "certain abuse of figures and quotations."⁴

1. Johnson, Lives of the Poets (Oxford 1926) 2 vols. I, 306.
2. Scott, Dryden's Works, (Edinburgh 1882), 18 vols. I, 436-7.
3. Op. Cit., Preface, viii.
4. (London), 128 Et Passim.

The Cambridge History of English Literature summarizes what has been said of Dryden in terms of general praise:

"Dryden's great literary achievements and his great literary qualities were not, and could not be ignored by his own age, nor have the generations which succeeded been willing or able to belittle them. More than any of his contemporaries, he is entitled to be called the father of English prose"¹

1. Ed. Ward, A. W., and Waller, A. R., (Cambridge, 1908-16), 15 vols.; vol. VIII, ch. I, 55.

II

Dryden states at length his opinions of the language of his own and of previous ages, and explains the means by which improvements could be brought about. The grossness of the last age repelled him; Chapman's Bussy D'Ambois, for example, fared ill at his hands:

"I have often wondered, in the reading, what was become of those glaring colours which amazed me in Bussy D'Ambois upon the theatre; but when I had taken up what I supposed a fallen star, I found I had been cozened with a jelly; nothing but a cold dull mass, that glittered no longer than it was shooting; a dwarfish thought dressed up in gigantic words, repetition in abundance, looseness of expression, and gross hyperbolies; the sense of one line expanded prodigiously into ten; and, to sum up all, incorrect English, and a hideous mingle of false poetry and true nonsense; or, at best, a scantling of wit which lay gasping for life, and groaning beneath a heap of rubbish."¹

1. Prose Works of John Dryden, ed. Edmond Malone; 4 vols. (London 1800); II, 55-6. Subsequent references to this work are abbreviated.

Dryden, of course, had no real understanding of the historical trends of language. He knew that "words and phrases must of necessity receive change in succeeding ages", but thought such changes could be only for better or for worse. A language could have only one standard of perfection which applied to all ages.¹ If Chaucer and Shakespeare were great, it was in spite of and not because of the languages they employed;² he judged the language of Shakespeare's age by the standards of his own and found it marred by every impropriety: solecisms, notorious flaws in sense, false grammar, synchisis or ill-placing of words, prepositions at the end of the sentence, redundancy, antiquated words, false construction, ill syntax, contradiction, affectation, and the like.³

The language of his own age he considers improved, less obstructed with crudities: "One testimony of this", he says, "is undeniable, that we are the first who have observed them; and, certainly, to observe errors is a great step in the correcting of them."⁴ And to

1. Ibid., III, 29, 48-9-50.

2. Ibid., IV, 612; II, 252-3.

3. Ibid., II, 235-40, Et Passim.

4. Ibid.

press home his point he defines what he means by the refinement of language: it consists "either in rejecting such old words, or phrases, which are ill-sounding, or improper; or in admitting new, which are more proper, more sounding, and more significant."¹ The opportunity presented by this definition for pedantry and hair-splitting need not be here enlarged upon.

Though Dryden found the language of his own day much improved and steadily improving in grace and clarity with the aid of the court of Charles II and the newly-founded Royal Society, it seemed still "in a manner barbarous", with no prosodia, and "not so much as a tolerable dictionary or a grammar".² Italian and especially French were set and homogeneous; there was no lack of experts in Greek and Latin; but the proprieties and delicacies of the English language were known to few:

"... 'tis impossible even for a good wit
to understand and practise them, without
the help of a liberal education, long

1. Ibid.
2. Ibid.

reading and digesting of those few good authours we have amongst us, the knowledge of men and manners, the freedom of habitudes and conversation with the best company of both sexes; and, in short, without wearing off the rust which he contracted while laying in a stock of learning. Thus difficult it is to understand the purity of English, and critically to discern not only good writers from bad, and a proper style from a corrupt, but also to distinguish that which is pure in a good author from that which is vicious and corrupt in him."¹

All his life Dryden dreamed of the time when England should have a perfect language, an authoritative dictionary and grammar, and an endowed academy to protect them. The dream never came true, but he taught men to pursue the middle course he set for himself in the earliest of his dedications:

"... to write English, as near as I could distinguish it from the tongue of pedants and that of affected travellers."²

1. Ibid. IV, 28-9. Cf. Ibid. III, 287.

2. Ded. of Rival Ladies (1664); Ibid., II, 8-9.

III

In literary criticism Bunyan appears most often as the "rough vagrant tinker", fired by genius but unlearned except for "the homely wisdom of the scriptures". Mr. J. R. Green provides the following categorical and much-quoted judgment;

"(Bunyan's) English is the simplest and homeliest English that has ever been used by any great English writer, but it is the English of the Bible. He lived with the Bible till its words became his own."¹

Other critics paraphrase the same idea:

"(The language of the Pilgrim's Progress) is the language of the Bible."²

"In clearness and force of homely Saxon speech, (The Pilgrim's Progress) is the greatest of all monuments created by the English Bible."³

The preface to Southey's edition of The Pilgrim's Progress (1830), put the emphasis elsewhere than on the Bible aspect:

1. A Short History of the English People (1874); Ch. IX, Sec. ii.
2. Brooke, S. A., English Literature (1896); 169.
3. George, A. J., From Chaucer to Arnold, Types of Literary Art (1898); 635.

"(Bunyan's language) is a clear stream of current English, the vernacular speech of his age; sometimes indeed, in its rusticity and coarseness, but always in its plainness and strength...his language is everywhere level to the most ignorant reader and to the meanest capacity; there is a homely reality about it; a nursery tale is not more intelligible, in its manner of narration, to a child."

The following year saw Macaulay's enthusiastic essay on Southey's Edition of the Pilgrim's Progress in the Edinburgh Review. Says Macaulay:

"There is not an expression (in The Pilgrim's Progress), if we except a few technical terms of theology, which would puzzle the rudest peasant."¹

A few more brief references to Bunyan's vernacular may be mentioned:

"...simple and idiomatic English..."²

"...a perfectly intelligible language, whole pages of which contain no word which

1. (1831); vol. 54, p. 460.

2. Cross, W. L., The Development of the English Novel (1899); 21.

any child of eight years may not understand."¹

"...(a style) pure and plain, and sound, full of old idioms, and even of something like old slang."²

Viewed from any side Bunyan is still the illiterate tinker:

"...like children, countrymen, and all uncultivated minds, he transforms arguments into parables; he only grasps truth when it is made simple by images; abstract terms elude him; he must touch forms and contemplate colors."³

William Minto, and J. A. Froude who gave Bunyan a place in the English Men of Letters, were among those who first mentioned other elements than Biblical and popular English in Bunyan:

"It needs no microscopical eye to detect in the Pilgrim's Progress a considerable sprinkling of vulgar provincialisms, and

1. Sprague, H. B., Masterpieces in English Literature (1874-77); 228.

2. Dawson, George, Biographical Lectures (1886).

3. Taine, H. A., History of English Literature, tr. Van Laun, (1871); vol. I, 6k. II, Ch. V, 404.

even of such Latin idioms as are to be found in his favourite old martyrologist Foxe."¹

"His knowledge was scanty, though of rare quality. He knew his Bible probably by heart. He had studied history in Foxe's Martyrs, but nowhere else that we can trace. The rest of his mental furniture was gathered at first hand from his conscience, his life, and his occupations. Thus, every idea which he received falling into a soil naturally fertile, sprouted up fresh, vigorous, and original."²

The Cambridge History of English Literature says enough to encourage further investigation. It traces Bunyan's probable education and reading to the beginning of his controversial preaching, noting that he may have read ballads and chap-book romances while a youthful apprentice at his father's forge: noting too the little leisure he could have had for reading. Mention is made

1. A Manual of English Prose Literature (1872-80); 300-1.
2. Bunyan (1880); 172.

of the books that helped turn his thoughts to the Bible, The Plain Man's Pathway to Heaven and the Practice of Piety. There is some suggestion that his controversial preaching had a part in shaping his language. Finally, the passage from Mr. J. R. Green given above, p. 10, is quoted in hearty agreement.¹

The Chambers Cyclopaedia² says only, "(Bunyan's language is a) combination of homely vernacular and Bible English." The Encyclopaedia Britannica bases its discussion of Bunyan on the essay written by Macaulay in 1854³ and adds nothing fresh. Sir Charles Firth writes in the same vein and requotes Mr. Green. He also draws from Dr. John Brown whom he considers the best of Bunyan's biographers.⁴ Mr. Harold Golder of the American University, Washington, has done the most recent research of interest into Bunyan's reading, but his remarks do not bear directly on the problem of his language.⁵ In general, criticism of Bunyan's language today remains

1. VII, 166-78.
2. Chamber's Cyclopaedia of English Literature, New Ed., by David Patrick, 3 vols.; I, 722.
3. John Bunyan, The Works of Lord Macaulay, ed. Lady Trevelyan; 10 vols., (Philadelphia); VII, 24-43.
4. John Bunyan, Essays Historical and Literary, Oxford, 1938; 134.
5. See Appendix I.

where it was thirty or a hundred years ago, as the following representative quotations serve to show:

"...the perennial fascination of his written style is due to the perfect interfusion of Biblical language and the quaint idiom of the Bedfordshire roads."¹

"...Language can hardly be at once simpler and more vigorous than Bunyan's, being as it is a combination of Biblical English with the racy common idiom spoken in his time."²

1. More, P. E., Shelburne Essays-Sixth Series, New York, 1909; 200.

2. Osgood, C. G., The Voice of England, New York, 1935.

IV

Bunyan does not often refer to his reading and education. When he does, it is to impress us with the narrowness of the former and the scantiness of the latter.¹

"Reader", he says, in terms that strangely belie his words, "if thou find this book empty of fantastical expressions, and without light, vain, whimsical scholar-like terms, thou must understand, it is because I never went to school to Aristotle or Plato, but was brought up at my father's house, in a very mean condition, among a company of poor countrymen."²

He speaks briefly of his childhood education in his autobiographical Grace Abounding:

"But notwithstanding the meanness and inconsiderableness of my parents, it pleased God to put it into their hearts to put me to school, to learn me both to read and write; the which I also attained according

1. An estimate of Bunyan's reading is given in Appendix I.
2. The Complete Works of John Bunyan, ed. Henry Stebbing; 4 vols., (London); II, 183a. Subsequent references to this work are abbreviated.

to the rate of other poor men's children; though, to my shame I confess I did soon lose that I had learned, even most utterly."¹

In his Preface to the Holy City, he continues in the same strain, begging the indulgence of the friendly reader for his "little book", and defending its style before the learned:

"Friend,- Though the men of this world, at the sight of this book, will not only deride, but laugh in conceit, to consider that one so low, contemptible and inconsiderable as I, should busy myself in such sort, as to meddle with the exposition of so hard and knotty a scripture as here they find the subject matter of this little book; yet do thou remember, that God has chosen the foolish things of this world to confound the wise, and things that are not, to bring to nought things that are. Consider also, that even of old it has been his pleasure to hide these things from the wise and prudent, and to reveal them unto babes..."

"Sir,- I suppose in your reading of the dis-

1. Ibid., I, 5.

course you will be apt to blame me for two things: First, Because I have not so beautified my matter with acuteness of language as you could wish or desire.

Secondly, Because also I have not given you, either in the line or in the margent, a cloud of sentences from the learned Fathers, that have according to their wisdom, possibly handled these matters before me.

"To the first, I say, the matter indeed is excellent and high; but for my part I am weak and low; it also deserveth a more full and profound discourse than my small parts will help me to make upon the matter: but yet, seeing the Lord looketh not at the outward appearance, but on the heart, neither regardeth high swelling words of vanity, but pure and naked truth; and seeing also that a widow's mite, being all, even heart as well as substance, is counted more, and better, than to cast in little out of much, and that little too perhaps the worst; I hope my little, being all, my farthing, seeing I have no more, may be accepted and

counted for a great deal in the Lord's treasury. Besides, sir, words easy to be understood do often hit the mark, when high and learned ones do only pierce the air. He also that speaks to the weakest, may make the learned understand him; when he that striveth to be high, is not for the most part understood by them nor by himself.

"Secondly, The reason why you find me empty of the language of the learned, I mean their sentences and words which others use, is, because I have them not, nor have not read them; had it not been for the Bible, I had not only not thus done it, but not at all."¹

The reader who infers from the above passage that Bunyan set out to write in the simplest language by wise choice and not because he was incapable of writing otherwise, will find confirmation elsewhere in Bunyan's addresses to his readers:

"I could also have stepped into a style much higher than this which I have here discovered, and could have adorned all

1. Works, I, 283.

things more than here I have seemed to do."¹

This might refer to such "ornate" styles as those used in the Book of Job, or the Song of Solomon, but it is more likely that it refers to the ornateness of certain types of secular literature, such as the Heroic Romances then in vogue. Generally, however, he denies all influence outside of the Bible:

"I dare not presume to say, that I know I have hit right in everything, but this I can say, I have endeavoured so to do. True, I have not for these things fished in other men's waters; my Bible and Concordance are my only library in my writing."²

From the foregoing it will be seen that John Dryden and the Restoration wits were obsessed with their self-imposed task of making a beautiful and useful tool of the English language, while Bunyan, according to his own statements and those of his biographers and critics,

1. Ibid., I, 5.
2. Ibid., III, 225.

sought only to speak out his heart in the language of the English countryside and the Bible. The aim of this study is to compare Bunyan's language with Dryden's and to test the validity of the traditional conception of the "illiterate tinker".

CHAPTER II

IMAGERY - DRYDEN

Substance of Imagery.....25

Sense Perceptions.....48

Conclusion.....51

Imagery plays a large part in the writings of Bunyan and Dryden and throws much light, not only upon their interests and habits of thought, but also upon the meanings and associations of the words which they use figuratively. The term imagery as employed here includes similes and metaphors and such examples and comparisons as are used with like effect. In the case of Bunyan it would be possible to find images within images. Within the main allegorical framework of Pilgrim's Progress, for example, are frequent shorter allegories which may in turn contain similes or metaphors. However any figure that is extended beyond the proper range of metaphor into allegory is here disregarded. The consideration of Bunyan's personified abstractions is left to a later chapter.

Since the images from the Essay of Dramatic Poesy and Part 1 of Pilgrim's Progress were found neither numerous enough nor sufficiently representative, a large number of additional illustrations were taken from the remaining prose works of the two authors. No attempt was made to catalogue all possible images but enough were collected to illustrate points with some fullness.

As would be expected, there is a great difference in the substance, kind, and frequency of the figures used by the two writers. Dryden, for example, makes extensive use of the simile, Bunyan of the metaphor; by so doing they indicate a fundamental difference in thought habits. Dryden reveals a tendency to ornamental imagery, Bunyan a

constant urge to think in terms of the concrete. Again, Dryden's choice of imagery is aesthetic, Bunyan's ethical: where one chose his illustrations subject only to the limitations of his fancy and the restraint of his judgment, the other rarely overstepped the bounds of a Puritan conscience. Bunyan's choice was thus much restricted, and the occasional bright figures he permitted himself, are, like his solitary lapse into the language of his unregenerate youth in his much-quoted "damnable hard,"¹ the more illuminating.

Since Dryden made a practice of "imaging",² he will be considered first, while Bunyan who deliberately avoided ornamentation will be contrasted later. This division does not imply that their matter and methods do not overlap but only that they do not coincide; the approach remains the same for the study of either: first, the substance of the imagery; second, the quality of the author's sensual perceptions; third, their mental and emotional attitudes. This arrangement is admittedly arbitrary and incomplete, since it was not possible to examine all of the images in the writings of the two authors, or to distinguish them into classes with any nicety of choice.

1. "After, he went to the iron gate, for that must be opened too, but that lock went damnable hard; yet the key did open it." (Works II, 576)
2. "Imaging is, in itself, the very height and life of Poetry," (and to a lesser degree of prose). (Works II, 408)

Dryden's nature material is abundant, though it is often difficult to say just how much he got by "fishing in other men's waters".¹ For example, the following picture of a reverse current in a stream would seem too unusual and striking to be unoriginal:

"As you may have observed in a violent stream resisted by a narrow passage, - it runs round to an eddy, and carries back the waters with more swiftness than it brought them on." (ll, 55)

Yet the ultimate source of this illustration may well be Old Clopton Bridge, Stratford, which Dryden probably never saw, but which, according to Miss Spurgeon,² is described in the following lines of the Rape of Lucrece:

"As through an arch the violent roaring tide
Outruns the eye that doth behold his haste,
Yet in the eddy boundeth in his pride
Back to the strait that forced him on so fast,
In rage sent out, recalled in rage, being past:
Even so his sighs, his sorrows, make a saw,
To push grief on and back the same grief
draw!
(1667 - 73)

Whatever their source, Dryden's figures from nature are frequent and generally happy. It will be appropriate

1. Bunyan stated that he did not "fish in other men's waters" for ornamental language. (III, 225)
2. Shakespeare's Imagery, (Cambridge, 1935), 96-7-8. Dryden was thoroughly acquainted with the works of Shakespeare.

to begin with images that reflect his interest in the heavenly bodies, for he was a believer in astrology, as his first dedication, in 1664, suggests:

"Your favour has shone upon me at a remote distance, without the least knowledge of my person; and, like the influence of the heavenly bodies, you have done good, without knowing to whom you did it".¹

Mark Van Doren has remarked the peculiar fascination that the dark chaos and jarring atoms of Lucretius seem to have had for Dryden,² and his prose as well as his poetry presents many examples of contrast between anarchy and order in all things (ll, 3; ll, 413).³ He drew, too, upon the

1. Ded. of Rival Ladies to Earl of Orrery; (Works ll, 5)
2. John Dryden, (Cambridge, 1931), 18.
3. This conception of the universe is embodied in the Ode for St. Cecilia 's Day. (1687):

From Harmony, from heav'nly Harmony
This universal Frame began;
When Nature underneath a heap
Of jarring Atomes lay,
And cou'd not heave her Head,
The Tuneful Voice was heard from high,
Arise, ye more than dead.
Then cold and hot and moist and dry
In order to their Stations leap,
And Musick's pow'r obey---

So, when the last and dreadful Hour
This crumbling Pageant shall devour,
The trumpet shall be heard on high,
The dead shall live, the living die,
And Musick shall untune the Sky.

universe as presented by Ptolemy, with its counter-moving spheres, and upon the Copernican system of free bodies in an equilibrium of motion, with no evident sense of incongruity:

"--- a planet can go east and west at the same time; - one way by virtue of its own motion, the other by the force of the first mover;"
(11, 86)

"--- the Copernican system of the planets makes the moon to be moved by the motion of the earth, and carried about her orb as a dependent of hers.
(1V, 203)

The heavens in general; the sun, the moon, the stars, the earth (1V, 318) he associated with what was noble and great and used often in his "celestial style" for panegyrical writing. Certain details, the glitter of a falling star (111, 55), or the feeble light of a star of the second magnitude, especially caught his attention.

His interest in the changes and vagaries of the weather, and their analogy with the progress of human life is more frequent and less artificial; and on at least one oc-

1. This is a characteristic of Marlowe.

He makes Tamburlaine boast in celestial terms:

"I will persist a terror to the world,
Making the meteors (that, like armed men,
Are seen to march upon the towers of Heaven),
Run tilting round about the firmament,
And break their burning lances in the air;"

(2 Tamb.; 1V, i, 3875-9)

and describes Helen's face as:

"---fairer than the evening air
Clad in the beauty of a thousand stars"

(Dr. Faustus, 1.1341)

casion, (in an address to the Duke of Newcastle), moved him to lose himself in blank verse:

"Thus, my Lord, the morning of your life was clear and calm and though it was afterwards overcast, yet, in that general storm, you were never without a shelter. And now you are happily arrived at the evening of a day as serene as the dawn of it was glorious; but such an evening, as, I hope, and almost prophesy, is far from night; it is the evening of a summer's sun, which keeps the daylight long within the skies." (11,338)¹

Elsewhere he speaks of the sunshine diffusing into a rainbow (111,55), the glimmer of twilight (111,277), or a beam striking through the gloom (111,60); but a very special meaning attaches itself to mists and gloom as the symbol of blind stupidity (111,285; 111,531); the ideas so often expressed in prose find a concise expression in MacFlecknoe (1682): "Some Beams of Wit on other souls may fall, Strike through and make a lucid interval; But Sh---'s genuine night admits no ray, His rising Fogs prevail upon the Day:" (21-24)²

1. Shakespeare too connects the sunrise with the hope and vigour of youth but the sight of the setting sun depresses him:

"Thy sun sets weeping in the lowly west,
Witnessing storms to come, woe and unrest."

R11, 11, 1V, 21-2.

See also: J.C., V, 111, 60; R.111, II, iii, 34; R. and J., III, v, 127.

2. Van Doren finds a source for this image in Cowley's Davidais, Op. Cit. 22

Distant mutters of thunder (11,35), storm, and rain contrast with the sleepy murmur of a stream (11,120). A sudden gust (11, 88) or the passage of a storm is definitely linked in his mind with the rise and fall of human passions:

"Grief and passion are like floods raised in little brooks by a sudden rain; they are quickly up; and if the concernment be poured unexpectedly in upon us, it overflows us: but a long sober shower gives them leisure to run out as they came in, without troubling the ordinary current." (11,88)

Closely linked with rising and subsiding of flood waters is the ebb and flow of the tides (11,341; 11,285), which provided a familiar if somewhat trite figure. He had no first-hand knowledge of the sea and with a landsman's timidity pictured only ships being overwhelmed by billows (11,4) or split upon the rocks (11,276; 11,76). The wise pilot who refused to risk his ship needlessly in any storm, real or figurative, earned his praise:

"---as a skilful pilot will not be tempted out to sea in suspected weather, so have you¹ wisely chosen to withdraw yourself from public business, when the face of heaven grew troubled, and the frequent shifting of the winds forshewed a storm" (111,211).

I. The Marquis of Halifax, witty and dexterous political intriguer under Charles II. Cf. Shaftesbury in Absalom and Achitophel; 159-62.

He of course noticed and remarked on the much-patched national monuments, Drake's ship (11,203) and the Royal Sovereign which brought Charles II back from exile (111,213).

If the sea gets scant consideration in Dryden's mind and then only as a menace to shipping, the features of the landscape receive less, though the ideas of danger and distrust remain.. The prospect from a precipice is spoiled by the fear of a slip (11,423), and the wilder aspects of nature are totally devoid of attraction:

"High objects it is true, attract the sight;
but it looks up with pain on craggy rocks and
barren mountains, and continues not intent on
any object which is wanting in shades and greens
to entertain it." (11,318).

The landscape viewed from a coach is but a shifting and monotonous roadside (111,59). It is not surprising that he drags in the outworn Elizabethan figure of the earth heaving in a quake (11,176).¹

He was also in the wake of tradition in his employment of figures from plant life: sowing (11,84), cultivating (111,259), growth (11,78); restraining (11,243), grafting (11,243); flowering and fruiting (11,356), and harvest (111,259). One such image, evidently written in the rainy

1. England apparently suffered several earth-quake shocks in the days of Shakespeare's youth and he and other writers made frequent reference to earth tremors. For example, in Henry IV Part 1, 111, i, 15-30, Shakespeare adds to Holinshed's list of the portents announcing Glendower's birth, "old grandam earth" shaking "in passion".

autumn of 1693, catches the fancy because of its topical interest:

"To conclude, they¹ are like the fruits of the earth in this unnatural season; the corn which held up its head, is spoiled with rankness; but the greater part of the harvest is laid along, and little of good income and wholesome nourishment is received into the barns." (IV, 173).

Animals, birds, and fish, within special limits, received attention from Dryden. He borrowed from Ben Jonson the picture of tracking a rabbit in the snow (II, 51); but the lively little Spaniel that beat through the brush ahead of him when he went hunting lives in his pages (III, 260);²

1. The writings of lampooners.

2. In the years 1660-70, at the country home of his father-in-law, the Earl of Berkshire. This picture of the spaniel may recall the "whelp" that Chaucer mentions in The Book of the Duchess, but there is a great difference in the way in which the two dogs are shown to us. Dryden pays no attention to details, being most interested in the darting and frisking movements of the dog:

"Wit is no more than the faculty of imagination in the writer, which, like a nimble spaniel, beats over and ranges through the field of memory, till it springs the quarry hunted after ---" (III, 260). Chaucer on the other hand shows an active sympathy for the half-grown pup that has fallen from the chase and his description of it is concrete and emotional:

"And as I wente, ther cam by mee
 A whelp, that fauned me as I stood,
 Hyt come and crepte to me as lowe
 Ryght as it hadde me yknowe,
 Helde doun hys hed and joyned hys eres,
 And leyde al smothe doun hys heres.
 I wolde have kought hyt, and anoon
 Hyt fledae, and was fro me goon;
 And I hym folwed ---" (388-97).

he remembers even the clogs that had to be tied to its feet to restrain it (11,13), and the duck it brought dripping from the water.¹ He refers often to horses and horsemanship usually to the management of an unruly horse, to bridle (111 282), saddle (11,18), spur (11, 45); to careering (11,89), balking (1V, 588), and the difficulties of an inexperienced rider:

"--- nothing is more dangerous to a raw horseman than a hot-mouthed jade without a curb." (11,287)

References to other animals, to farm animals with brand on hip or nicked ear (1V,85), for example, are rare. The flight of birds, their rising and sinking (111,286), is mentioned often, most notably in the case of the swallows that fed in the dusk above the Thames:

"--- you may observe how near the water they stoop, how many proffers they make to dip, and yet how seldom they touch it; and when they do it is but the surface: they skim over it but to catch a gnat, and then mount into the air and leave it. (11,39).

The same swallows nesting in his chimney, inspired the com-

continued.

The almost certain source of such part of Dryden's image as is unoriginal is found in Hobbe's description of the workings of the mind. Vide Hobbe's English Works ed. Molesworth, (London 1839) 10 vols. and index; 1V,15 and 111,13.

2. Letters xxix (Works 11, 75).

parison or their muffled booming with the distant rumble of a sea battle, in the opening lines of the Essay of Dramatic Poesy (11,35). A quite fanciful picture is that of ravens¹ diligently watching a battle, ready to be first on the prey (11,36). Dryden was reputedly an ardent fisherman but his imagery reveals no further interest than in the indiscriminate action of a drag net (1V,611).

More frequent than references to plants, birds, or animals, are those to the human body, and above all to its actions. Here metaphors as well as similes are numerous and the figures are often, though not always, brief. Feasts and banquets, complete with fiddles (111,61) (111,183), are common but he has a better word for the fiddles than for the food, which is generally oversweet and cloying (11,56) to one who had but a "vulgar stomach".² He says of Cowley's abundant and poorly chosen conceits:

"There was plenty enough, but the dishes were ill-sorted; whole pyramids of sweetmeats for boys and women, but little of solid meat for men".³ (1V,611).

1. Found in Macbeth and frequently elsewhere.

2. Letters xxix; (works II,75).

3. Note references to the acorn bread of the ancients (11,235), to raking chestnuts from the embers with the foot (111,514), and to cracking nuts with the teeth (11,64).

Of wine he has perhaps more to say; he is disgusted when it is palled, flat or insipid (III,17), (II,319), but speaks as an epicure of mixing fine wines to arrive at perfection (II,319). He mentions not only the modest after-dinner grace-cup (II,268), but drunkenness with which he seems not much in sympathy (II,287; III,20).

Bodily growth to full maturity (II,44), provided him with a similar set of images to that of growth in the plant world. Childbirth and infant behaviour he mentions with facetiousness and contempt:

"He¹ sometimes labours with a thought, but with the pudder he makes to bring it into the world, it is commonly still-born ---" (III,277).

"He¹ has all the pangs and throes of a fanciful poet, but is never delivered of any more perfect issue of his phlegmatick brain, than a dull Dutchwoman's sooterkin is of her body." (III,286)

"---my enemies are but suckling criticks, who would fain be nibbling ere their teeth are come." (III,16).

In quite Elizabethan fashion he speaks of the depraved appetite of a woman with child (II,192), and of the mad antics of Bedlam (III,97) (II,70). Indeed, abnormality and sickness in the body: vomiting (III,514), (III,276), smallpox² and the plague (II,375); (II,113); with treat-

1. The dramatist, Settle.

2. Letters, xII; Malone II,105.

ments: bitter pills that cause wry faces (11,63), purges and restringents (11,71), and the pigeons that were applied to the feet of plague victims¹ are grim reminders of the ravages of disease in seventeenth century England.

The numerous physical actions named are expressed by both transitive and intransitive verbs. There are words that describe sleeping and waking: nap (111,522), nod (111,398), slumber (11,244), dream (111,286), waken (111, 522); others that describe eating: devour (1V, 651), swallow, chew (111,494); and more that indicate simple actions: give place to (11,51), run mad (111,226), look backward (1V, 588), leap into sight (1V, 596), leap from high ground (11,108), dodge (111,497), toss and turn (111, 502), gasp and groan (111,57). The actions performed upon an object are sometimes harmless: shuffle or shake off (111,520); (111,524), remove (11,261) or rake into (1V,651) a heap of rubbish; but more often they have a victim: wrest and torture (11,37), rack (11,289), tickle (111,183), fall upon (11,62), follow or go beyond (1V, 612), pursue (11, 240), push on (11,44), drag by the scarf (111,508), or daub in his own pudale (111,284).

One group of actions, that connected with a journey or pilgrimage, is large and deserves more attention, especial

1. Thomas Lodge in his Treatise on the Plague (1603), "prescribed the application of a fowl, after the plucking out of its tail feathers, to a plague carbuncle, which was still orthodox treatment in the great visitation of 1665". (Doran, A.H.G., Medicine, Shakespeare's England Oxford, (1932); Vol. 1, Chap. XLV, p.419)

ly since we have the Pilgrim's Progress in mind. The pilgrim's goal is not the Celestial City, but literary correctness, and in his journey he may creep along (ll,38; ll,352), walk soberly afoot (ll,215), plod on deliberately, staff before him (ll, 399), or, as in the case of Shakespeare's fellow dramatist, Fletcher,¹ fall by the wayside:

"If he wakes in one scene, he commonly slumbers in another; and if he pleases you in the first three acts he is frequently so tired with his labour, that he goes heavily in the fourth, and sinks under his burthen in the fifth." (ll,244).

No man who spent his days in a coffee-house could be expected to show much interest in domestic scenes. Dryden belonged to this class. He mentions a few homely details: a broom (lll,17), a sundial (lll,497), flint and fire, warmth (ll,87), and cold (ll,70), spectacles for reading (ll,99), the unravelling of a web (ll,80); and speaks often of clothing,² breeches and petticoats (ll,16), threadbare garments, and especially of the incongruous spectacle presented by a small man in a large man's clothes (ll,51). The tedious visits of bad company (ll,87), like his impatience at an ill riddle that is guessed before it is half

1. According to Langbaine, Fletcher was in the habit of showing his plays to the actors after he had finished only three acts. When they had agreed on terms he completed the work with all possible dispatch.
2. A reference to public exhibitions of nakedness probably recalls some of the drunken exploits of his friends Buckhurst and Sedley (lll,20).

proposed (11,95), call in question his enthusiasm as a host. He was always proud of his three sons but confines his mention of children in the home to remarking the partiality parents always show for their youngest (111,52).

The daily life of the town, trades, professions, people and their lives, travels, adventure and war bulk larger in his imagery. The work of fine craftsmen pleased him: the lapidary setting jewels (11,205), the goldsmith drawing fine wires (11,596), the diamond polisher bringing out the fire in the jewel (1V, 633), the gunsmith or watchmaker creating works of art from rough materials:

"--- the employment of a poet is like that of a curious gunsmith or watchmaker; the iron or silver is not his own, but they are the least part of that which gives the value; the price lies wholly in the workmanship." (11,206).

Above all he loved to draw comparisons between writing, and building¹ or weaving. The master-builder begins with a plan or model (11,56), in which all measurements and proportions are carefully considered (11,44), and pays first attention to a solid foundation (111,528) (11,44; 11,108). Then comes the raising, enlarging and if necessary altering (11,205), of the edifice. The man who neglects such orderly planning and execution invites disappointment:

1. Vide Allen, B. Sprague Tides in English Taste 1619-1800 (Harvard 1937) 2 Vols.; Vol 1 Chapters VI, VII, VIII, for building mania of Dryden's day.

"It is with a poet, as with a man who designs to build and is very exact, as he supposes, in casting up the cost beforehand; but, generally speaking, he is mistaken in his account, and reckons short in the expense he first intended. He alters his mind as the work proceeds, and will have this or that convenience more, of which he had not thought when he began. So has it happened to me: I have built a house, where I intended but a lodge; yet with better success than a certain nobleman, who, beginning with a dog-kennel, never lived to finish the palace he had contrived." (IV, 587)¹

The analogy between weaving and writing poetry; between working a design and dyeing patterns (II, 135), all in good English looms (II, 96) and the making of fine products from words is supplementary to that between building and writing.

In contrast to skilled craftsmen, he mentions those who are bound apprentice to a wheel-wright or follow at the heels of a rag-man (II, 292). In equally poor repute is the

1. The image of a builder running over his plans in his mind before putting them into practice is used by Chaucer in Troilus and Criseyde to describe Pandare's scheming: "For everi wight that hath an hous to founde
Ne renneth naught the werk for to bygynne
with rakel hond, but he wole bide a stounde,
And sende his hertes line out fro withinne
Aldirfirst his purpos for to wynne." (I, 1065)
Chaucer took this figure almost literally from Nova Poetria of Geoffry de Vinsauf. (Chaucer's Works ed. Robinson (Cambridge Mass., 1933); 467.)

shop-keeper who calls his good name in question by filling his shop "with trumperies and painted titles, instead of wares" (11,375), or the merchant who smuggles in foreign goods. Thoughts ill-suited to his works Dryden leaves to the mercy of the customs men:

"If the searchers find any in the cargo, let them be staved or forfeited, like counterbanded goods; at least let their authors be answerable for them, as being but imported merchandise, and not of my own manufacture." (IV,596).

Diseases and plagues; cutpurses, footpads, and rogues of all descriptions; and riotous and dissolute apprentices and young noblemen were too much a part of London life for Dryden to disregard them. He usually speaks of physicians with a distrust gained from first-hand experience. There are true physicians, but more quacks (III,494) with their nostrums (III,492), who misuse good medicine (11,219) and succeed only by hazard (III,192). His beating by hired ruffians in Rose Alley remained long in his mind, and when speaking of his railing enemies three years later, he says:

"The greatest and best of men are above their reach; and for our meanness, though they assault us like footpadders, in the dark, their blows have done us little harm." (III,67).

1. On his return from Will's, Dec. 1679. The Earl of Rochester instigated the attack.

He speaks of the defendant in a court who is sometimes too warm in defending his innocence (III,59), of the guilty man who is not bound to declare his guilt before his judges (II,372), and of unlucky or prosperous gamesters (II,224), who interested him by their reactions to bad or good fortune. Duelling was not to his liking. He considered it unjust to engage seconds in one's quarrels (II,371), and in any case thought less of so-called honor than of a whole skin. He admitted,

"the common prudence of those who are worsted in a duel, and declare they are satisfied when they are first wounded." (II,368).

The sight of slaves prostrate before a monarch was right in his eyes (III,21). The conversation of gentlemen pleased him, all else graded away to country clownishness or the follies and extravagances of Bedlam (II,197). He reverenced wealth and scorned poverty (II,399), though he had no respect for men who grew rich by "cheating of bubbles"¹ (III,57). The civilest man in a company he commonly found the dullest (III,17). On the other hand he distinguished between a modest behaviour and affectation (IV,612) and held self-seeking courtiers in contempt (II,418). The rank and file of society provides only a few more glimpses, a woman with painted face (III,521), a witch justly hanged because she intended and thought she did mis-

1. Cf. The South Sea Bubble in the time of Robert Walpole (1720).

chier (11,38), a swaggerer insulting an acquaintance by reaching out and turning his hat around (111,525).

The ringing of bells to celebrate victory (111,532), and the troublesome chiming of churchbells in the neighborhood steeples (11,343), receive mention as features of town life. Sports and amusements include wrestling (1V,531), prize fighting in low-class theatres (11,76), fencing (11,29), tennis (1V,210), marksmanship (111,54), and chess (11,110). Nothing seems more to have interested him, however, than the jugglers and mountebanks (111,491) who amused theatre audiences with their legerdemain (111,500). "A juggler" he says,

"--- is always staring us in the face, and overwhelming us with gibberish, only that he may make the cleaner conveyance of his trick." (111,55).

He had much occasion to travel to the country in coaches and found the journeys not only uninteresting (111,59) but tedious (1V, 596), though brightened somewhat by the stops to "bait" at inns (11,85). A coach trip, like a journey on foot, he compares with mental activity:

"--- If you once admit of a latitude that thoughts may be exalted, and that images and actions may be raised above the life, and described in measure without rhyme, that leads you insensibly from your own principles to mine: you are already so far onward of your way, that you have forsaken

the imitation of ordinary converse; you are gone beyond it; and, to continue where you are, is to lodge in the open field, betwixt two inns." (11,210).

The voyages of exploration then in progress led to mention of the search for a north-west passage (11,160) and to description of the maps made by first explorers (11,213) or by others from their accounts:

"--- I have often laughed at the ignorant and ridiculous descriptions which some pedants have given them;¹ which are a generation of men as unknown to them as the people of Tartary or the Terra Australis are to us. And therefore, as we draw giants and Anthropophagi in those vacancies of our maps, where we have not travelled to discover better, so those wretches paint lewdness, atheism, folly, ill-reasoning, and all manner of extravagancies amongst us, for want of understanding what we are". (11,374).

Connected with his superficial knowledge of geography and far places, and of the systems of the Universe, is a pseudo-scientific interest in precious metals and stones:

"Gold is never bred upon the surface of the ground, but lies so hidden, and so deep, that the mines of it are seldom found; but the force of the water casts it forth from the bowels of

the mountains, and exposes it amongst the sands of rivers." (IV, 112).

The weight (11,334), ductility, and malleability (IV,505) of gold are emphasized; while contrasted with the good coinage of the mint (III,173) are coins of brass (III,55), and shillings dipped in gold but betrayed by the lack of a sceptre (IV,84). He believes mercury to be indestructible (11,64), and admires its sheen (11,135). Iron is distinguished by the aid of a touchstone (III,60). Precious stones are counterfeited as well as metals, even the diamond having a worthless double, the Bristol stone (11,294).

The idea of war calls to Dryden's mind a wealth of reading, a few good honest English prejudices, and some questions of topical interest. He speaks freely of military actions and manoeuvres: uprisings (III,279) invasions (11,103), bold sallies (III,502), advantages pressed home (III,492), mines exploded (III,61), footmen deserted by the horse and battling desperately (11,29). He scorns foreigners, particularly the French whom his ancestors had beaten so thoroughly (11,68) and the Dutch with whom England was intermittently at war. The latter he accuses of building bonfires to celebrate defeat like victory (III, 532), and of cruelty and cowardice in their conduct of the war in the Indies (11,419). He recalls how the Prince of Condé, at the battle of Seneff, pursued his advantage too far and turned victory into defeat (IV,652); and exonerates

the French king or any designs on the Swiss (ll,869).

Other foreigners mentioned are the Turks, detested for their cruelty and sadism (ll,6).

Much of Dryden's imagery is bookish. From the classics he draws scores of references to history and mythology: Ulysses' bow among the crowd of suitors for the hand of Penelope (lll,15); Achilles aroused to combat by the battle before the ships (ll,426); Pyrrhus admiring Roman discipline (lll,159); Hannibal finally conquered (ll,359); the Romans "inexorable" to peace¹ before complete victory (ll,359); a dictator coming from his plough (lv, 651); Janus facing two ways (ll,244); Perseus dismounted from Pegasus (ll,129); the Phoenix in her ashes (lll,251); satyrs warming themselves before a fire of which they had ignorantly been afraid (ll,376); the priestess of Apollo in torment (ll,6); Dares rejecting the whirl-bats of Eryx thrown before him by Entellus (lv,647); Sisyphus, forever rolling a stone uphill (ll,425); and many others. A lesser number of figures come from mediaeval knights and castles (lll,488; ll,418) and Don Quixote's squire Sancho Panza is likened to Dryden himself as one indulgent to the flesh:

"--- Sancho Panza, as much a fool as I, was observed to discipline his body no farther than he found he could endure the smart." (lll,199).

A partial list of the proverbs he uses includes:

1. A Latinism.

Fire is a good servant but an ill master (III, 286).

A rolling stone gathers no moss (II, 425).

To forgive the first time shows a good Catholic
the second time, a fool - an Italian proverb. (II, 421)
ars est celare artem (II, 115).

Some proverbial sayings may be added:

To kick down the pail¹ (II, 502).

To carry half seas over (III, 518).

To argue day is night (II, 311).

Sour grapes (II, 196; II, 41; II, 411).

The Bible supplies Dryden with commonplace instances which everyone immediately recognizes; sometimes with a certain resentment at the use to which they are put, as in the following address to the same Earl of Rochester who was to have him drubbed six years later in Rose Alley:

"I became your Lordship's, if I may venture on the similitude, as the world was made, without knowing him who made it; and brought only a passive obedience to be your creature." (II, 367).

He refers elsewhere to the Jews receiving their law with mute wonder (II, 380); to Pharoah's lean kine devouring their brethren (III, 36); to the perfidious Delilah (III, 57); and to David in Saul's armor:

"Too many accidents, as I have said, incumber the poet as much as the arms of Saul did David; for

1. i.e. To kick the bucket.

the variety of passions they produce are ever crossing and justling each other out of the way". (11,288).

Churchmen; especially "fanatics"¹ are a subject for jesting. The levellers (11,38); the fanatic writing by the inspiration of a light within him (1V,288); parsons given to punning (11,247), and to talking by the hour-glass (11,88), are fair sport to one who upheld the church to which his king adhered.

His interest in painting, sculpture, and music was deeper. Metaphors, and to a lesser extent similes, from painting are among the most frequent in his works. Just as the idea of building or weaving was allied in his mind with the shaping of a poem or drama, so the idea of painting was closely linked with the ornamentation of the work by choice of words and images. He pictures the task of the artist in its multiple phases, beginning with the choice of subject (11,349), the value of drawing from life (11,53), and the need to know and apply the principles of perspective (11,267). The painter chooses and alters detail (11,161) making no attempt to complete his work at a sitting (11,54). If he is skillful his strokes are tender (11,262), otherwise he draws with a heavy hand (111,278). Perhaps he attempts a miniature (11,72). When the work is well advanced, features are retouched and the dead color-

1. A term generally applied to religious enthusiasts among the Non-conformists.

ing of the whole is changed (IV,595). In the completed work the shadowings fall by degrees from a lighter to a darker color, all is harmony and unity, though heightened above nature (IV,50). Light, too, is important, and he says of the characters of Fletcher that they are "but pictures shewn you in twilight" (II,279). In a like manner, a statue is made large because it is raised above common vision (II,128).

The pleasure Dryden took in the fiddles at a banquet has been alluded to above. As an example of strident dis-harmony he instances an instrument all of whose strings are screwed up to their utmost stretch, and to the same sound (II,286). He found nothing more solemn than the long stops upon the organ (II,88), and everyone is familiar with his estimation of Chaucer's verse in terms of music:

"--- there is the rude sweetness of a Scotch tune in it, which is natural and pleasing, though not perfect" (IV,612).

Personification of the abstract was not one of Dryden's fortés though he uses it with some frequency. Fancy, memory, judgment (II,7) (II,3), imagination (II,13), and wit (II,245) are given concrete form only as far as is necessary to convey a simple idea, as, for instance wit groveling in the dust. Examples of Dryden's use of metonymy include the representation of clergymen by the phrase, mitre and coronet (III,58), and of dramatists by the similar

phrase, sock and buskin (11,61).

The subject matter of Dryden's imagery has been outlined above. Before commenting on important trends revealed by his choice of imagery, it remains to examine briefly the quality and keenness of Dryden's sense perceptions.

Most important is the sense of sight. Dryden seems to have been particularly sensitive to changing and contrasting light. He speaks of the growing radiance of the dawn and the lingering glow of the twilight. He is attracted by the shimmering silver of the moonlight on dark water or the glitter of a falling star. Storm, fog, and gloom are relieved by the sudden penetration of a beam of light or the fitful apparition of a rainbow:

"--- the false beauties of the stage are no more lasting than a rainbow, when the actor ceases to shine upon them; when he gilds them no longer with his reflection they vanish in a twinkling." (111,55).

In the same way, he contrasted the sheen of a polished diamond with its original dullness.

Color meant less to him. Sometimes he suggests it, as in the description of the rainbow above, more often he seems unconscious of it. He speaks of plants, animals, birds, people and their surroundings without reference to color. In a landscape he saw one color, green (11,318), because it was restful to the eyes. In paintings he remarked shading

from light to dark and the intensity of the lights in which they were viewed.¹ As in the case of light, it is contrast and movement not quality that occupies Dryden's mind when he thinks of color.

Similarly, his interest in living and growing things hinges largely on movement. Birds dipping and rising, a dog eagerly beating through undergrowth, a horse struggling against the bit, and humans in active motion appear everywhere in his world, but otherwise the pictures are general and bare. He gives us no details that could not apply in a thousand cases. Streams, tides, waves are likewise in motion and not to be divorced from the ideas of running and swelling, ebbing and flowing, and rolling.

1. Compare the absence of color in Dryden's original poems, as in the description of the great fire in Annus Mirabilis, stanzas 213 -282.

The following lines are typical of the whole passage:
Stanza 231.

A Key of Fire ran all along the Shore
 And lighten'd all the river with a blaze:
 And waken'd Tides began again to roar,
 And wond'ring Fish in shining waters gaze.

Stanza 235.

To every nobler Portion of the Town
 The Curling Billows roll their restless Tide:
 In parties now they straggle up and down,
 As Armies, unoppos'd, for Prey divide.

Note on the other hand the vivid color of many of Shakespeare's images; for example in Oberon's description of how he watched the sun rise over the sea:

"Even till the eastern gate, all fiery-red
 Opening on Neptune with fair blessed beams,
 Turns into yellow gold his salt green streams."

(M.N.D. III, ii, 391)

Figures that depend upon the sense of hearing are much less frequent but reveal an instinctive dislike of noise and disharmony and a keen appreciation of music. As has been noted, Dryden considered a banquet dull without musicians. He felt the solemnity of the deep chords of an organ, and was annoyed by the insistent clangor of church-bells or the scraping of a badly tuned instrument. He was pleased by the rude sweetness of a Scotch tune though it had not the finish he would have liked. The keenness of his ear, and the exactness with which he could transfer sounds to words, cannot be better exemplified than in his description of the distant sound of guns at the naval battle of Leostoff, (June 3rd, 1665).¹ From a boat on the Thames, he and three companions listened in

1. Cf. Alexander's Feast, and the following stanzas from his Ode for St. Cecelia's Day:

3.

The trumpets loud Clangor
Excites us to Arms
With shrill Notes of Anger
And mortal Alarms.
The double double double beat
Of the thund'ring Drum
Cryes, Hark the Foes come;
Charge, Charge, 'tis too late to retreat.

4.

The soft complaining flute
In dying Notes discovers
The woes of hopeless Lowers
Whose Dirge is whisper'd by the warbling Lute.

5.

Sharp Violins proclaim
Their jealous Pangs and Desperation,
Fury, frantick Indignation,
Depth of Pains and Height of Passion,
For the fair, disdainful Dame.

strict silence for sounds of battle:

"--- it was not long ere they perceived the air to break about them like the noise of distant thunder, or of swallows in a chimney; those little undulations of sound, though almost vanishing before they reached them, yet still seeming to retain somewhat of their first horrour, which they had betwixt the ships." (11,35).

The senses of touch and smell play no part in his choice of imagery if we except such dead metaphors as warmth of repartee, or dullness of wit. The sense of taste received some limited attention, food may be sweet or cloying, wine is often palled, flat or insipid. A tendency to hypochondria prevented any gusto in his approach to food.

In summary, then, it may be said that Dryden's sense of taste is jaded, his senses of smell and feeling are dormant, his ear is sharp within the limited range of his interest, and his eye is particularly attracted by incongruity, contrast and movement.

Throughout the whole range of his imagery two main threads may be traced: a love of symmetry, order, and harmony; and an appreciation of orderly growth and development. Chaos and disorder are his worst enemies. Nothing must be haphazard or unrestrained. Everything else is subordinated to this ruling motive. Nature attracted him only by ac-

cident or by human associations: he preferred the clipped hedges and blind alleys of a man-made labyrinth¹ to the rough crags of a mountain. Sunshine, murmuring streams, and an orderly universe, like the subdued noise of nesting swallows and the harmless antics of a dog attracted him, while storms and glooms, the struggles of a mettled horse, the menace of bloody passions in a duel, made him draw back.

He saw things usually with a balanced judgment but without deep feeling. Though, for example, he understood the nervousness of a green rider on a young horse, it never occurred to him, as it did to Shakespeare to show sympathy for the frightened horse. He saw the faults of fawning courtiers but had little other than contempt for the under-dog. To please his readers he attacked the Dutch and made a jest of the religion in which he had been raised. He was interested in the spectacle of life but lacked convictions.

L. Vide: Dutton, R, The English Garden (London, 1937); Chapter III, The Age of Symmetry (1500-1720) for an account of formal gardening. The Chapter is fully illustrated with photographs and reproductions of contemporary sketches.

CHAPTER IIIIMAGERY - BUNYAN

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Bunyan's nature images come from direct observation, and from the Bible. At times he quotes scriptural texts verbatim; more often he paraphrases or adapts them; always he is interested in the literal meaning behind the figurative. In his sermon on The Barren Fig-Tree (1) for example, he begins his explication thus:

"The metaphors in this parable are, 1. A certain man; 2. a vineyard; 3. a fig-tree, barren or fruitless; 4. A dresser; 5. Three years: 6. Digging and dunging, etc." (II 248) Such a close dependence on the Bible fortunately does not entirely discourage originality in him.

The earth and the heavens provide Bunyan with few figures. The world is a wilderness. In the sky he notices high clouds (II 73), the dazzling sun (II 14), the moon past its full and going into the wane (II 44; II 470), and alternating light and darkness (II 470; II 72). The weather receives more attention, especially strong winds and tides (II 38; II 73). A sudden blast upsets a child in the mire (II 110), while wind and

(1) Luke XIII, 6 - 9

tide oppose the waterman who has not chosen to go with them (II 50). On the sea, ships are frequently launched but to perish (II 71): their crews are cast away (II 66): and no one could be in a more precarious position than the sailor who sleeps in his perch on the mast.

(2) (II 24). Springs (II 24) and flowing water (II 18) appear in half-dead metaphors.

Some frequent metaphors from plant life, such as the following, are equally trite; to sow and reap (II 44), to garner the wheat (II 24), to separate the tares and the chaff (II 23); to flower (II 436), to fruit (II 44; II 69), to canker and rot at the heart (II 181). Besides the expected barren tree (II 251), we are shown others with their boughs wet with raindrops (II 254), and one familiar to the English countryside, the wild apple, whose fruit

"however they may please the children to play with, yet the prudent and grave count them of little or no value". (II 252)

(1) It is interesting to note that Bunyan, in speaking of Mr. By-Ends, says his grandfather was a hypocrite, "a waterman, looking one way and rowing another". (II 50) Burton in his Anatomy of Melancholy (1621) uses the same figure to describe hypocritical Jesuits who amass wealth but profess poverty "like watermen that row one way and look another". (Coffin & Witherspoon A Book of 17th Century Prose, New York, 1929.)

(2) Prov. XXIII, 34 - cf. Henry IV, Part II, III, i, 18-29.

It is only when Bunyan remembers the humble cottages about Bedford that his pictures become real. Here are orderly rows of flowers arranged according to the gardener's fancy (II 164).⁽¹⁾ But there is also behind the cot the waste seed,

"which springs up on the dunghill, that runs up suddenly, violently, with great stalks and big show, and yet at last proves empty of kernel". (II 251)

By the gate hangs the pitcher used to carry water from the stream when the plants wither (II 448). To complete the picture, the good wife is shown at work among her plants:

"The woman comes into her garden towards the spring, where first she gives it a slight cast with her eye, then she sets to gathering out the weeds, and nettles, and stones: takes a besom and sweeps the walk; this done, she falls to prying into her herbs and slips, to see if they are likely to grow...." (II 257)

Bunyan's images from animals, birds and insects present the same mixture of Biblical commonplace and

(1) Each plant, in parable fashion, is made to drop dew at its neighbor's roots. (II 183)

vivid realism. Except for the lamb (II 120), animals in general receive scant consideration in the Bible, and Bunyan follows this lead. Beasts (II 120) are all that man should not be, stupid, filthy, stubborn, and dangerous. Nothing could be more "silly" ⁽¹⁾ than a cow or a sheep (II 440) or more disagreeable to keep in the house than dogs or swine (II 412). The hare is unclean (II 42), the ass intractable (II 61), the lion (II 61) and the dragon (II 34) bring destruction, the sow no sooner washes than she returns to her wallowing, and the dog goes back to his vomit (II 37). Bunyan, indeed, goes beyond the Bible and makes the dog follow the child to "lick up its stinking excrements". (II 110).

Like Dryden he speaks of the wild spirit of the horse. It is headstrong and stiffnecked (II 179), and must be snaffled (II 441) and curbed (II 70). When given full rein (II 22) it runs out of control, and nothing could be more headlong than a maddled horse without eyes. (II 168). Cattle are goaded (II 24) along the path and come to an end with the slaughter-knife (II 179). One inoffensive little creature, the blind mole, obtrudes itself into this unpleasant company (II 120).

Bunyan's bird pictures are much more attractive and

(1) i.e. witless

indicate sharp observation. Every reader of The Pilgrim's Progress has been as amused by his whimsical description of the newly-hatched birds of a brisker sort, "who will run to and fro with the shell yet upon their heads" (II 61), as by Pope's description of a dab-chick (1) waddling through the copse. Other birds mentioned are the puny wren (II 62) and the sparrow (IV 83), the talkative parrot (II 177) and the cock strutting with ruffled plumes (II 44). Bunyan had also seen a shot bird plummet from a tree-top (II 19) and had watched a greedy hawk eating after the chase, under the watchful eye of the falconer;

"Ware hawk, saith the falconer, when the dogs are coming near her; especially if she be too much minding of her belly, and too forgetful of what the nature of the dog is". (II 274)

Like other boys he had chased butterflies, which were a pretty but worthless prize, and had made enemies of the bees (II 176); his mind pictures readily the burning and gnawing worm (II 23) and the evil spider (II 334).

(1) As when a dab-chick waddles through the copse
On feet and wings, and flies, and wades, and hops;
(So lab'ring on, with shoulders, hands, and head,
Wide as a wind-mill all his figure spread
With arms expanded Bernard rows his state ..)
(The Junciad II, 65 - 7)

The one image I have found based on his observation of water life, that of the fish which takes on the colors of the water it lies in (III 216), is in a category of its own and suggests what Bunyan might have written had his fancy been allowed full play.

Some further idea of the surroundings of Bunyan's home may be gathered from the many little details about the house, which caught his eye, and have been recorded throughout his images. In the mass they reveal a drab and comfortless existence. An open door (II 19), a swinging hinge (II 185), a candle blinking out in the wind and left to smoke (II 485), and seared dry cinders spell poverty, and discomfort.

The crackling of thorns under a pot, he says,

"makes a little blaze for a sudden, a little heat for a while; but come and consider them by and by, and instead of a comfortable heat, you will find nothing but a few dead ashes; and instead of a flaming fire, nothing but a smell of smoke" (II 48).

More definite than the flowing bowl (II 67) are glimpses of water settling in a bucket (II 12), a white clout (II 60), a mouldy and hoary crust (II 339), or dust (III 20) and refuse thrown on the dunghill or into the

street (II 334). Clothing receives particular mention as being put on (II 14, or cast off (II 31). Mentioned too are details of feminine wear, a long full skirt (II 69), a small glass or mirror, and surprisingly, a black ribbon that makes the neck look whiter (II 470).

Children are symbols of helplessness:

"There is a child that is healthy, and hath its limbs, and can go, but it is careless. Now the evil of carelessness doth disadvantage it very much. Carelessness is the cause of stumblings, of falls, of knocks; and that it falls into the dirt, yea, that sometimes it is burned, or almost drowned." (II 439-40).

This is the poor man's child, the children of the great are given better protection:

"I have seen that great men's little children must go no whither without their nurses be at hand. If they go abroad, their nurses must go with them; if they go to meals their nurses must go with them; if they go to bed, their nurses must go with them; yea, and if they fall asleep, their nurses must stand by them." (II 433)

The natural protector of the child is its mother whose

reproach is but an expression of affection:

"the mother cries out against her child in her lap, when she calls it slut and naughty girl, and then falls to hugging and kissing it."
(II 42-3)

As far as his imagery shows, Bunyan's interest in the occupations and persons encountered in daily life is limited chiefly to rogues and soldiers. Where Dryden revelled in dreams of building and constructing and fine workmanship, Bunyan speaks only of founding on a firm base (II 41). He is interested in type individuals rather than in classes; the selfish man who turns half-face when his aid is needed (II 179), the hypocrite who desires the bag for its contents (II 52), the rough churl (II 90), the coward who swaggers in peacetime (II 275), the weak man bowed and broken (II 410), the executioner at his block (II 130), the rash thief who picks pockets in the presence of the judge or cuts purses under the gallows (II 54), the frightened but impenitent felon that stands before the judge:

"... he quakes and trembles," says Bunyan, "and seems to repent most heartily; but the bottom of all is this, the fear of the halter; not that he hath any detestation of the offence, as it is evident; because, let but this man

have his liberty, and he will be a thief,
and so a rogue still; whereas, if his mind
was changed, he would be otherwise." (II 70)

Martial images, contrary to what might be expected,⁽¹⁾ are neither very numerous nor very original. Weapons and accoutrements are presented with a Miltonic disregard for anachronism; David's ling appears side by side with darts and cannons (II 288). There are mentions of soldiers under the banner of their prince (II 34), of fighters being overcome (II 38), vanquished and subdued (II 21), and of the necessary defence of the main fort of a town (II 449). But we are given few such particular and concrete details as the hire of mercenary soldiers who are ready to "fight for half crowns".

Proverbial expressions abound in Bunyan, but evidences of interest in art, and learning other than that of the Bible are few. He had evidently heard of the Sword of Damocles (II 30) and of the Phoenix rising from its ashes (II 49), and says of the works of a painter, in words Dryden might have employed:

"A painter's pictures show best at a distance;
but very near, more unpleasing!" (II 41)

But such images are overshadowed by the bulk of his

(1) Bunyan was a soldier between the ages of sixteen and nineteen.

Biblical lore and proverbial sayings:

A bird in the hand is worth two in the bush.
(II 21)

A whore is a shame to all women. (II 44)

Every fat (vat) must stand upon its own bottom.
(II 24)

Make hay while the sun shines. (II 51)

Will a man give a penny to fill his belly with
hay? (II 61)

To reap what one has sown. (II 73)

To fall betwixt two stools. (II 412)

To be wise as serpents. (II 5)

To be still as a stone. (II 72)

To be set like a flint. (II 44)

To give one's life for a penny. (II 62)

To lay one's hand to the plough. (II 13)

To venture all in one bottom. (II 412)

To have at one's whistle. (II 62)

To have two strings to one's bow. (II 412)

To pick holes. (II 71)

To cast in one's lot. (II 14)

To follow in one's foot-steps. (II 42)

To lie at the catch. (II 43)

To lord it over. (II 50)

To pluck up heart. (II 56).

To play the man. (II 57)

Bunyan's personifications are not bookish in the sense

that Dryden's are and will be noted later.

Though Bunyan made his style as **bare** as possible and used few striking similes, his metaphors, especially those based on the actions of the human body, are as all-pervading as his general use of allegory. Just as every quality became a living personification, so every abstract idea found expression concretely. A dictionary of definitions could be compiled from the works of Bunyan explaining the abstract in terms of the concrete. An obstinate person, for example, could hardly be better described than as "a crazy-headed coxcomb, who, when (he) takes a fancy by the end is wiser in (his) own eyes than seven men that can render a reason". (II 13)

The following verbs, which Bunyan uses metaphorically, describe simple bodily actions; to dwell in (II 110), to break out (II 1110), to flee (II 65) to lean or incline (II 42), to stoop (II 407), to lie grabbling under (II 18), to fall in with (II 70), to jump with (II 50), to become rigid (II 50), to slip away (II 33), to turn aside (II 120), to stand steadfast in turbulent weather (II 100), to come short (II 90), to fall into (II 57), to fall under (II 65), to come down (II 73)

Another group requires an object; to work off (II 90), to give out (II 120), to cast away (II 80), to open (II 100)

or to shut the eyes against the light (II 65), to touch or turn (II 42), to harden (II 22), to draw off (II 70), to throw behind the back (II 71), to play openly with (II 71), to cast upon (II 50), to bear (II 50), to shake out (II 410), to scatter the way with (II 60), to cast back (II 44), to break (II 66), to work (i.e. to build) (II 43), to meddle with (II 51), to suck and drink (II 183), to eat up (II 110), to pinch and pare (II 439).

A third list describes actions performed by one person on another; to stifle and choke (II 69), to rack and torture (II 412), to bring to the halter (II 120), to spill (i.e. to kill) (II 34), to lay hold of (II 100), to take hold of (II 410), to draw (II 130), to let fly against (II 410), to cast into the mire (II 482), to hold a man's hands while he is buffeted (II 482), to overthrow (II 30), to fasten upon (II 30), to cleave to (II 66), to turn out of or into the right way (III 18), to throw up a man's heels (II 62), to cause to stumble and fall (II 42), to bespatter with filth (II 48).

Supplementary to the above are various passive forms: to be tickled (II 62), to be blinded (II 64), to be washed (II 67), to be awakened (II 69), to be drowned (II 65), to be stopped in full career and dazzled by a knock on the head (II 439), to be crowded to the wall (II 62).

A miscellaneous group includes:

to pour upon (II 407), to pull down ... upon (II 440), to fall from the mouth upon (II 42), and to tread down (II 36). Certain other actions such as tasting and smelling will be mentioned in a note on Bunyan's sense perceptions. This section may well be concluded with an excellent mixed simile and metaphor:

"Other lame arguments thou tumblest over, like a blind man in a thicket of bushes." (I 103)

Bunyan made least use of his sense of hearing to provide him with images. He undoubtedly enjoyed music but probably considered any undue expression of this pleasure a sin. On rare occasions, as in the following image, in which he made use of a Biblical instrument, he shows his true feelings:

"A tinkling cymbal is an instrument of music, with which a skilful player can make such melodious and heart-inflaming music, that all who hear him play, can scarcely hold from dancing." (I 38)

His sense of touch, if references to the hardness of flint (II 44), and to degrees of heat: cold (II 71), lukewarm (II 282), warm (II 80), and hot (II 468), may be excepted, receives almost as little attention.

Bunyan's eye was always on the alert though highly selective in its points of interest. If Dryden had little real appreciation for color Bunyan had less. Pilgrim's Progress is written in black and white; a the blackness of Hell (II 277), and the radiance of Heaven (II 346) point every contrast. But, as has been shown, Bunyan's imagination reproduced what interested him most, the movements and actions of the human body, with the greatest minuteness and exactitude.

He reacted to taste and smell with the same readiness; indeed, he emphasizes the concreteness of tastes and odors by adding the phrases in his mouth and in his nostrils to the verbs to form such expressions as: it is sweet in his mouth, or it smells in his nostrils. Besides the unoriginal tastes of wormwood, gall, and vinegar (II 344), he speaks of tartness (II 61), of the savour of salt (II 439), of the tang of good wine that goes sweetly down (II 522), and of the taste of a sugar-plum in the mouth (III 308). Love-lust is made a very real person to us in a most unusual way:

"This fellow," says Bunyan, "could find more sweetness, when he stood sucking of a lust, than he did in all the Paradise of God"

(1) Also found in the Bible.

Bunyan uses the sense of smell as the best means to impress upon readers the true nature of sin. He reveals, like (1) Swift, an almost pathological interest in disease and filth. Not only are his pages dotted with references to mire and mud and filth, but he speaks again and again of rags specked and spotted or filthy and menstrual (II 341), and not content with picturing a dog lapping up the excrements of a child or licking a beggar's sores, he makes us smell as well as see. Evil things are not only scabbed, mangy, overrun with blains and blotches, but they "stink in the nostrils" (II 42) of God. His descriptive words may often be indefinite: taint, stench, or filth, but he can be just as definite: evil has the "stink" of a "blood-sucker" (II 468).

Finally he combines elements that revolt a combination of senses:

"Which of you," he asks, "would take a cloth annoyed with stinking, ulcerous sores, to wipe your mouth withal, or to thrust into your bosoms?" (II 177)

Bunyan's senses were not those of an ordinary man. He saw into the feelings behind a twist or turn of the body and felt the appetite of a greedy hawk. The often neglected grosser senses of taste and smell were in him

(1) Swift was an admirer of Bunyan.

most acute; the reader is relieved that he experiences only vicariously what Bunyan experienced first hand. He inclines to question with Pope, the value of keener senses:

"... if tremblingly alive all o'er,
To smart and agonize at every pore?
Or quick effluvia darting through the brain,
Die of a rose in aromatic pain."
(1)

But it is just for this reason that Bunyan shocks one into attention. It is not possible to trace through his works the hand of an amateur in precious words, endlessly ordering and shaping and sometimes over-adorning each cherished fragment. He loved struggle as much as Dryden hated it, and the intensity of his religious convictions narrowed this struggle to one between light and darkness, between a brute world and a golden heaven that cast some gleam upon it.

Dryden had balanced judgment. Bunyan would have claimed plain common sense.

(1) Essay on Man I, iv

CHAPTER IVSTYLE

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I

Modern English prose took essential form during the life-times of Bunyan and Dryden. The chief reasons were, first, that English replaced Latin as the standard means of written communication, and second, that prose became more important than poetry in literature as well as in life. An instrument of expression so much and so widely used had above all to be clear and simple; neither slipshod nor over-wrought but supple and serviceable. Generally speaking the prose of the preceding age did not conform to this standard but tended to three extremes; the rough vernacular that preponderated in the black-letter pamphlet and the chap-book; the Latinized prose of scholars, which though often excellent as in the case of that of Hooker (1554-1600) was a substitute for Latin; and forms of experimental prose growing out of the exuberance of the Renaissance, of which the best example is Euphuism. A middle style, that of the Bible and the pulpit traditions, had an immense and favorable influence, opposing dignity to the coarseness of the vernacular and simplicity to the ponderousness of Latin imitations. To disentangle these influences in the prose of writers of the late 15 and early 16 centuries is a matter of great difficulty as the most incongruous elements are mingled in their works.

The prose of such pamphleteers and early exponents of the picaresque tale as Nashe (1567-1601), Greene (1560-92), and Deloney (1543?-1600?), reveals often a slap-dash vigor and raciness that promised well, but which too often degenerated into mere slovenliness. Such prose is analytic; the words fall into place in accord with the idiom of the language, but it is wasteful, shapeless, and incapable of precision. Defoe (1661-1731), the last to make extensive use of this style, did so because it was suited to his purpose, it made excellent narrative. For purposes of exposition and the expression of ideas divorced from emotion such a style is useless.

The writers of Latinized prose imposed the rules of Latin Syntax upon their own language without realizing that the genius of English was opposed to this synthetic process of building words into fixed frameworks. They had begun to realize the possibilities of English as an all purpose language but found it still too uncertain and unstable a medium for scholarly writing without the use of Latin syntax and form. Ben Jonson in his English Grammar (published posthumously in 1640) noted many usages in the writings of English authors from Chaucer to his own contemporaries, but reverted to Latin grammar for definite rules. The native and the borrowed elements had not yet been reconciled.

Hooker has been mentioned as a writer of good Latinized prose. Others include Bacon (1561-1626), Browne (1605-82), Burton (1576-1640), and Milton (1608-74), none of whom with the possible exception of Bacon is in any sense modern. The style of writers like Milton has at its best a rhetorical magnificence that raises it above ordinary use; at its worst it is insupportably tedious and obscure. Long and involved paragraph sentences, despite all attempts at ordering by the writer, are not suited to the English language, while the inversion of word order, common in Latin, serves only further to bewilder the reader who finds it in English.

The influence of the Bible and of the pulpit, though perhaps never greater than in the years between 1611 and 1660, was pronounced and continuous from as early as the days of Bede (800) to the date of the publishing of the King James Bible (1611). The importance of the works of previous translators of the Bible, including the versions of Wyclif in the Middle Ages and of Tyndale (1484-1536) is acknowledged in the preface to the 1611 Bible:

"Truly, good Christian reader, we never thought, from the beginning that we should need to make a new translation, nor yet of a bad one a good one;---but to make a good one better, or out of many good ones one principal good one, not

justly to be excepted against---that hath been
our endeavour and our mark."

As Tyndale remarked, the English and the Hebrew tongues have more in common than the English and the Latin. Accordingly, the short phrases, the repetition, and the rhythm of the original carried over into the English version, along with its simple and often concrete language.

Euphuism was a form of experimental prose marked chiefly by an abuse of the schemata or sound figures of mediaeval Latin: Isocolon, Parison, and Paromoion, which taught respectively, the dividing and subdividing of sentences into balanced parts, the arrangement of words in iterated patterns, and the uses of alliteration, rhyme, and other sound harmonies. It was also marked by the use far-fetched imagery from "unnatural natural history".

Drayton called it

"Talking of Stones, Stars, Plants, of fishes,
Flyes,
Playing with works, and idle Similies."

Euphuism marked the high point of extravagance in the use of language in the 16 century. It was first exploited to the full by Lily in his Euphues (1578) from which the style gets its name. Other important writers of Euphuistic prose include Lodge (1558-1625), Greene, and Sidney (1554-86), while many more, including the ill-

educated Deloney and Shakespeare were influenced by it after its brief vogue had passed.

The influence of the Bible upon the development of the language of English prose has been mentioned. Two particular influences that made for a simple and orderly English style, and which especially influenced Bunyan and Dryden respectively, were Puritanism, and, after 1660, French example. Linked with the latter was a new and widespread interest in all branches of science.

The Puritan controversialists and divines felt that they were dealing with truths according to their knowledge of which men would be saved or lost. No rhetorical shadings or shadowings could be allowed in such a case. The more distinct the truth itself the better. "It was felt by many of these writers, men of genius and eloquence that it would be easy enough to represent a doctrine dilated and coloured, when it required the exercise of very severe thought to exhibit it with force and life, and yet unmarred by human handling." A certain harshness and an almost mathematical arrangement is understandable when the stern honesty of the writer is remembered. Moreover "there was a charm in their sincerity and earnestness." Even uneducated readers could understand what they were attempting to do. The simplest among them "turned with scorn from writers whose elegance of language cast a veil

over their doctrine. However honest and profound, the want of anatomical distinctness in all the parts of a discourse left the student vexed and uneasy".¹

The Puritans sought simplicity and barenness of style because they feared to pervert the word of God which they believed was revealed to them. The wits (as they called themselves) of the Restoration period were greatly influenced by French example when Charles II and his court returned from exile in France. It was the desire of imitating so great a pattern as Charles, Dryden wrote in 1672 that "first awakened the dull and heavy spirits of the English from their stiff forms of conversation, and made them easy and pliant to each other in discourse."² French writers, particularly Corneille, and St. Evremond who came to England to live, exerted an immediate and immense influence. Others such as Boileau later provided the ideas that filled English discussions of literary criticism.

At the same time the newly founded Royal Society manifested a very real interest in scientific research at a moment when the fruits of inductive reasoning were becoming apparent in medicine, physics, and mathematics. The old Latinized prose style of Sidney, Bacon, Browne,

¹ Prefatory Remarks on Saved by Grace - Works II, 136-7

² Defence of the Epilogue to the Second Part of the Conquest of Granada - Works II, 251

Burton and Milton, was fast crumbling under the merciless pressure of science and reason. The Royal Society would have none of its regimented ornateness. Thomas Sprat, in his contemporary History of the Royal Society¹ puts the Society on record as rejecting all "amplifications, digressions, and swellings of style," and as substituting for these extravagances a return to primitive purity, and shortness, "when men deliver'd so many things, almost in an equal number of words". The society exacted from its members:

"a close, naked, natural way of speaking; positive expressions; clear senses; a native easiness; bringing all things as near the Mathematical plainness, as they can; and preferring the language of Artizans, Countrymen, and Merchants, before that of Wits, of Scholars."²

The society too supported vigorously the proposed Academy to determine and fix the English language.³

The influence of another French writer became more and more patent as the century wore on, and not only his matter, but his style was imitated. This man was Montaigne, whose Essays had been translated by Florio, 1603, but whose style was not at first fully appreciated.

1. London, 1667. 2. Ibid., P. 113

3. Ibid., P. 42

Indeed, Florio's Montaigne, though a masterpiece in its own right, has not only at times the crabbed obscurity of the old vernacular prose but also some measure of the formality of Bacon, a formality completely lacking in the French original. Montaigne had definite ideas about style which fitted well with the temper of late 17 century England:

"Le parler que j'ayme," he says, "c'est un parler simple et naif, tel sur le papier qu'a la bouche; un parler succulent et nerveux, court et serre; non tant delicat et peigne comme vehement et brusque; Haec demum sapici dictio, quae feriet; plutost difficile qu'ennujeux; esloigne d'affection: desregle, decousu et hardy, chasque loppin y face son corps; non pedantesque, non fratesque, non plaidiresque, mais plutost soldatesque, comme Seutone appelle celuy de Juluis Cesar; et si en sens pas bien pourquoy il l'en appelle."¹

Other influences were at work simplifying the English language in the seventeenth century. During the Civil

¹ Essais de Montaigne, ed. M. Christian, 2 vols. (Paris, 1907) I, XXV, 93.

With the ruggedness of the French original compare the balance of this part of Florio's translation:

"It is a natural, simple, and unaffected speech that I love; a pithie, sinnowie, full, strong, compendious and materiall speech, so written as it is spoken, and such upon paper, as it is in the mouth..."

Wars, controversial pamphlets and news sheets began what later became the modern newspaper. The prose of the Bible, of the vernacular chap-book or pamphlet, of cumbersome Latinized works, and all forms of experimental writing, were equally unsuited for the dissemination of news to a wide and half-educated audience. A style more straightforward, simple, and understandable was needed. Those papers which addressed themselves chiefly to the educated classes were higher in tone and soon saw the promise of the essays of the Spectator variety

so common in the 18 century, and still models of graceful, simple English.

It should be noted too, that not only the Puritan, but the Anglican churchmen exercised a simplifying influence, with the difference that they did not consider it necessary to strip their language so entirely bare of ornament. Tillotson's sermons belong beside Dryden's essays as much as those of the stern Calvinists do beside the religious writings of Bunyan.

II

Dryden was fully in sympathy with the ideas of the Royal Society, and no one made better use of the aid French style had to offer. There are, it is true, traces of the "old" style in the Essay of Dramatic Poesy, particularly

of the tendency to elongate and involve sentences by tagging clauses to the end as they occur to the writer's mind:

"I deny not what you urge of arts and sciences, that they have flourished in some ages more than others; but your instance in philosophy makes for me: for if natural causes be more known now than in the time of Aristotle, because more studied, it follows that poesy and other arts may, with the same pains, arrive still nearer to perfection; and, that granted, it will rest for you to prove that they wrought more perfect images of human life than we; which seeing in your discourse you have avoided to make good, it shall now be my task to show you some part of their defects, and some few excellencies of the moderns." (II.53).

Yet the whole is plain, easy, and conversational, as though it had grown naturally from materials well sorted beforehand.

Occasionally he is precise and symmetrical: ¹

"Shakespeare was the Homer, or father of our dramatick poets; Jonson was the Virgil, the pattern of elaborate writing; I admire him, but I love Shakespeare."
(Works II, 103).

¹ Dryden mentions translating his ideas into Latin to clear his thoughts when he was in doubt as to how they should be expressed in English. (Works III, 49).

But such sentences are never long and are prevented from becoming too formal by slight irregularities. An earlier writer would probably have lost the air of casualness by substituting or for the after Virgil.

Dryden's more colloquial style is less easily illustrated from his carefully written and revised Essay of Dramatick Poesy than from following extract from the dedication of Aurengzebe, 1676, written under the influence of Montaigne. Speaking of persons in court who make it their business to ruin wit, he says:

"These are they, who, wanting wit affect gravity, and go by the name of solid men; and a solid man is, in plain English, a solemn, solid fool. Another disguise they have, (for fools as well as knaves take other names, and pass by an 'alias') and that is the title of honest fellows. But this honesty of theirs ought to have many grains for its allowance, for certainly they are no further honest than they are silly: they are naturally mischievous to their power; and if they speak not maliciously or sharply of witty men, it is only because God has not bestowed on them the gift of utterance. They fawn and crouch to men of parts, whom they cannot ruin; quote their wit when they are present, and

when they are absent steal their jest; but to those who are under them, and whom they can crush with ease, they show themselves in their natural antipathy; there they treat wit like the common enemy, and give it no more quarter than a Dutchman would to an English vessel in the Indies; they strike sail where they know they shall be mastered, and murder where they can with safety." ¹

Dryden appealed to the reason of his readers in a style ² that is at once easy, intimate, and exact without being either vulgar or pedantic. He refreshes the mind with a variety that is remarkable considering the restricted range of his interests. He wrote as he thought, avoiding extremes and admitting nothing uncouth or strained, but only such as passed the test of his judgment. "Every page displays a mind very widely acquainted both with art and nature, and in full possession of great stores of intellectual wealth." ³

1. (Works, II, 415-9).

The reference to the cruelty of the Dutch was inspired by the massacre of Amboyna.

2. Further examples of Dryden's prose style will be found in Appendix II.

3. Johnson Lives of the Poets, World's Classics, (Oxford, 1926), 2 Vols; I, 303.

III

Bunyan has several styles, at least three of which are particularly evident. The first is that of Puritan controversy, the second, that of the Bible, the third, that of the picaresque tale.

The controversial style of his sermons and tracts is usually bare, carefully worded, almost mathematical.¹ The traces of it in Pilgrim's Progress are lightened by the intermixture of other elements, such as the ironic humor in the encounter of Talkative with Christian and Faithful.² Talkative professes a desire to speak of the Holy Scripture, and Hopeful replies that to talk of the Scripture is well, if we design to be profited by such things in our talk: but the implied rebuke passes unnoticed:

Talk: "That is what I said; for to talk of such things is most profitable; for by so doing a man may get knowledge of many things; as, of the vanity of earthly things, and the benefit of things above. Thus in general: but more particularly, by this a man may learn the necessity of the new birth, the insufficiency of our works, the need of

1. See Appendix II for example of this style.

2. Saintsbury remarks on the pieces of "Tig and Tiri" drama which alternate with narrative in Pilgrim's Progress, in his History of English Prose Rhythm (London 1922); 88-9.

Christ's righteousness, etc. Besides, by this a man may learn what it is to repent, to believe, to pray, to suffer, or the like: by this also a man may learn what are the great promises and consolations of the gospel, to his own comfort. Further, by this a man may learn to refute false opinions, to vindicate the truth, and also to instruct the ignorant.

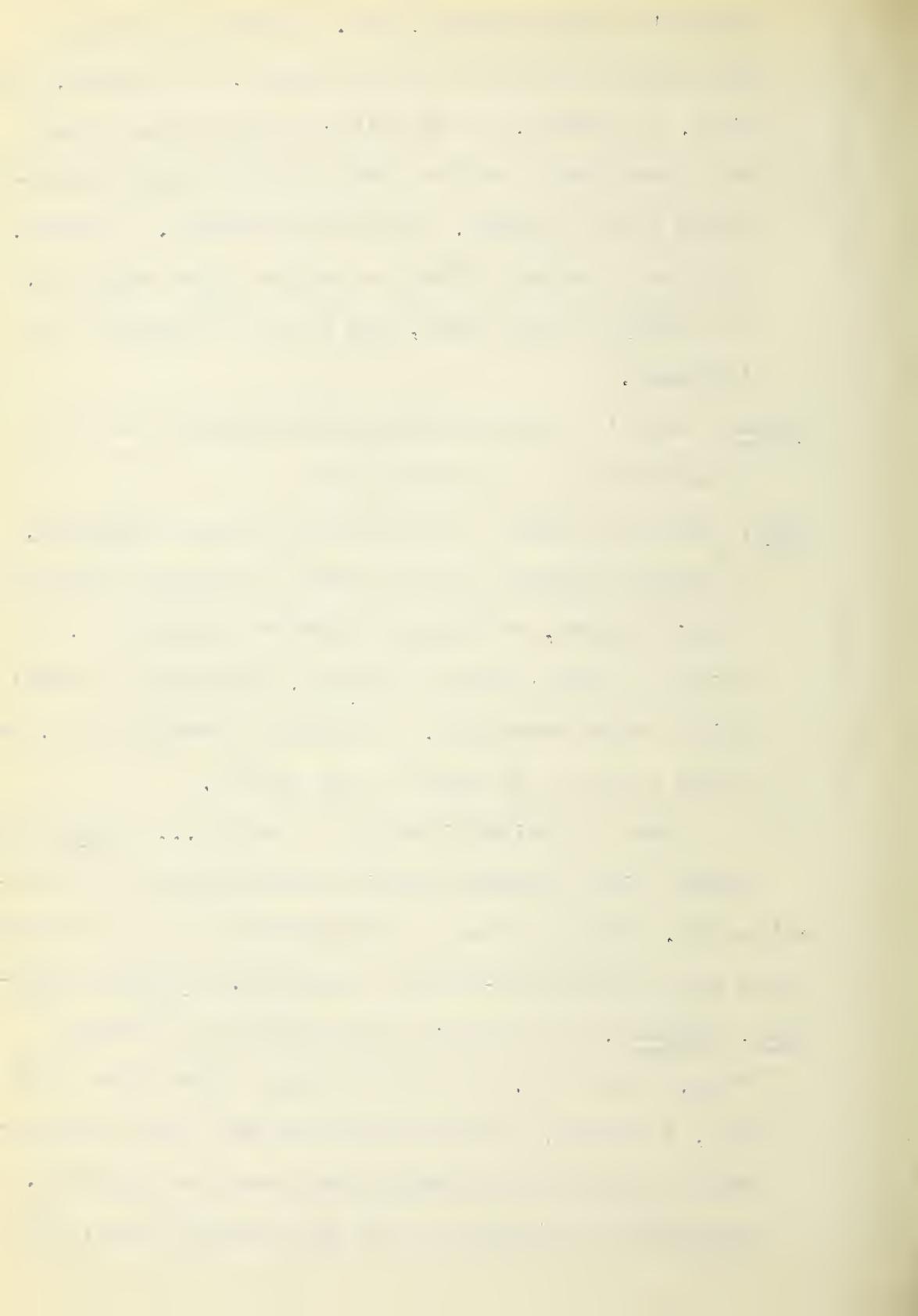
Faith: What is that one thing that we shall at this time found our discourse upon?

Talk: What you will: I will talk of things heavenly, or things earthly; things moral or things evangelical; things sacred, or things profane; things past, or things to come; things foreign, or things at home; things more essential, or things circumstantial, provided that all be done to our profit.

Now did Faithful begin to wonder..." (Works II, 41)

Bunyan also adopted certain peculiarities of Biblical style. Most obvious is the extensive use of conjunctions and conjunctive-adverbs like and, whereto, wherefore, whereat, for the sake of fullness and rhythm:

"Now, there was, not far from the place where they lay, a castle, the owner whereof was Giant Despair; and it was in his grounds they were now sleeping. Wherefore he getting up in the morning early, and



walking up and down in his fields, caught Christian and Hopeful asleep in his grounds. Then with a grim and surly voice he bid them awake, and asked them whence they were, and what they did in his grounds."¹
 (Works II, 55-6).

Another characteristic of Biblical style is the use of phrases in place of single words, particularly adverbs. This gives a flow to the sentence like that produced in iambic verse by the addition of anapests:

"Now, when they were gone over the stile (over), they began to contrive with themselves (----) what they should do at that stile (there), to prevent those that should come after from falling into the hand of Giant Despair (into the Giant's hands)."
 (Works II, 57).

Quickly felt, but not so soon recognized is the habit of advancing by half-steps, of repeating endlessly so that each sentence unit overlaps that which goes before:²

1. This quotation also shows two of Bunyan's favorite mannerisms, the beginning of a paragraph with "Now", and the challenge "whence they were, and what they did".
2. Similar devices are used in dialogue and argumentation by such writers as Sheridan and G. B. Shaw to ensure the understanding of the slowest of their audience.

I...laid me down in that place to sleep
and as I slept, I dreamed a dream.
I dreamed, and behold..."
 (Works II, 12).

Euphuism is more sophisticated but hardly more artificial than such a style,¹ ~~which~~ its best, is as spell-binding as the rhythmic verse of Beowulf; to use it for anything but emotional or poetical writing would be to burlesque or parody it. Nothing could be more remote from the bare logic of Puritan controversy. Perhaps no example better illustrates its power than the opening lines of Pilgrim's Progress:

"As I walked through the wilderness of this world, I lighted on a certain place where was a den, and laid me down in that place to sleep; and as I slept I dreamed a dream. I dreamed, and, behold, I saw a man clothed with rags standing in a certain place, with his face from his own house, a book in his hand, and a great burden upon his back. I looked, and saw him open the book, and read therein; and, as he read, he wept and trembled; and not being able longer to contain, he broke out with a lamentable cry, saying,

1. See Appendix II for Bunyan's use of a style like Euphuism.

"What shall I do?" (Works II, 12).

The third style found commonly in Bunyan is that of the chap-romance or picaresque tale at its best. It has a masculine vigor well-suited to the subject matter, and is more humorous than emotional. It could be taken for the style of an unlettered man if its very effective adaptation to the subject matter did not betray real art. An example is found in Christian's relation of the encounter of the unfortunate Little-Faith with those three notorious rogues Faint-Heart, Mistrust, and Guilt:

"The thing was this:- at the entering in at this passage, there comes down from Broadway-gate, a lane called Deadman's-land; so called because of the murders that are commonly done there; and this Little-Faith going on pilgrimage, as we do now, chanced to sit down there, and sleep: now there happened at that time to come down the lane from Broadway-gate, three sturdy rogues and their names were Faint-heart, Mistrust, and Guilt, three brothers; and they spying Little-Faith where he was, came galloping up with speed. Now, the good man was just awakened from his sleep, and was getting up to go on his journey. So they came up all to him, and with threatening language bid him stand. At this,

Little-Faith looked as white as a clout, and had neither power to fight nor fly. Then said Faint-heart, Deliver thy purse; but he making no haste to do it, (for he was loth to lose his money), Mistrust ran up to him, and thrusting his hand into his pocket, pulled out thence a bag of silver. Then he cried out, "Thieves, thieves!" With that, Guilt, with a great club that was in his hand, struck Little-Faith on the head, and with that blow felled him flat to the ground; where he lay bleeding as one that would bleed to death."

(Works II, 60).

The division of Bunyan's style into three categories, controversial, Biblical, and picaresque is, of course, for convenience of illustration. Generally the elements that make up his style are fused into a composite and it is only when any one element predominates that it becomes obvious.

IV

Nothing is more evident in the better works of both Bunyan and Dryden than the wealth of ideas and the spontaneous enthusiasm with which they are imparted. As Bunyan says, in his Apology for the Pilgrim's Progress, the tale took form, almost of itself, from the thoughts that crowded his mind:

"...I, writing of the way
And race of saints in this, our gospel-day,
Fell suddenly into an allegory
About their journey, and the way to glory,
In more than twenty things, which I set down:
This done, I twenty more had in my crown:
And they began to multiply.
Like sparks that from the coals of fire do fly.
Nay then, thought I, if that you breed so fast,
I'll put you by yourselves, lest you at last
Should prove ad infinitum, and eat out
The book that already I am about.

.....

Thus set I pen to paper with delight,
And quickly had my thoughts in black and white.
For having now my method by the end,
Still as I pull'd, it came; and so I penn'd
It down; until at last it came to be,
For length and breadth, the bigness which you see."
(Works II, 9).

To the end of his life Dryden found writing easy. In the
Preface to the Fables 1700, he says:

"What judgment I had, increases rather than diminishes;
and thoughts, such as they are, come crowding in so
fast upon me, that my only difficulty is to choose or

to reject; to run them into verse, or to give them the other harmony of prose ---."
(Works IV, 594-5).

The Essay of Dramatic Poesy received careful revision but Dryden mentions the habit of laying down, "and that superficially enough," his "present thoughts." (Works II, 413). This habit, nevertheless, had its advantages, as he assures the reader in the Preface to his Second Miscellany, 1684:

"...I am sensible that I have written this too hastily and too loosely; I fear I have been tedious, and, which is worse, it comes out from the first draught and uncorrected...but, in part of recompense, let me assure the reader that, in hasty productions, he is sure to meet with an author's present sense, which cooler thoughts would possibly have disguised. There is undoubtedly more of spirit, though not of judgment, in these uncorrect essays; and consequently, though my hazard be the greater, yet the reader's pleasure is not the less." (Works IV, 51).

The styles of both Dryden and Bunyan, besides being avowedly spontaneous, are clear. Neither presents difficulties of understanding. Yet one refined his language in accordance with definite principles while the other seems at times, like Shakespear, to invent a syntax

of his own.

Dryden's apparent carelessness never caused him to abandon his ideal of style; he is never guilty of the errors in language, syntax, and grammar he professed to find in the writings of his predecessors.¹ Bunyan avoided orateness and elaboration and paid attention to logical development of thought, but was not concerned with elegance or propriety.² It is possible to find in him many of the weaknesses Dryden condemns.

Bunyan, for example, made free use of colloquial expressions because their vigor appealed to his mind and because his audience could readily understand them. Some examples are: to make up apace to (II, 24), make at (II, 34), or come by a person; to come at a place (II, 24); to put one upon doing (II, 43); to carry it to a person (II, 50); to lay at one to turn aside (II, 37); to fall upon a question (II, 70); to break out with a cry (II, 12), or to break one's mind (II, 12); to get a person down (II, 39); to be got home (II, 16); to put to one's strength (II, 37); to be hard put to it (II, 32); to catch a hurt (II, 36); and the like. At least half of these expressions were no loss to the language when they became obsolete.

Not only does Bunyan employ colloquialisms but his

¹ Vide. Introduction above.

² Vide. Introduction above.

grammar has still the looseness ¹ that Dryden was trying to avoid. His works are full of such faults as dangling participles and incorrect past participles ²; disagreement between subject and verb ³, as well as between pronouns and antecedent ⁴; wrong case ⁵ and confusion of "his" and "its" ⁶. Certain verbs like condole ⁷, contain ⁸, pity ⁹, say ¹⁰, and tolerate ¹¹, he uses intransitively, indicating a tendency to force a concrete picture from a more or less abstract word, contrary to the general trend of the language. His use of prepositions in a manner archaic even then by Dryden's standards, can be seen in the few examples which follow, the bracketed words indicate the probable modern substitute:

bewitched with (by) her looks. (II, 38)

take heed to (notice of). (II, 33)

a love to (of, for) holiness. (II, 43)

1. Vide. W. A. Russell, The Development of the Art of Language (London, 1933), Ch. VII, for a discussion of prepositions.
2. going too near---the ground broke.---they had been and spoke. (II, 31)
3. I am a man that am come. (II, 20)
4. nor if any man asked would he vouchsafe them an answer. (II, 19)
5. both he and them---shoot arrows. (II, 19)
6. a book in his hand and the law on its lips. (II, 20)
7. II, 27.
8. II, 12.
9. II, 69.
10. II, 48.
11. II, 69.

a pretty young man to (for, as) his son. (II, 17)
 in chains for (as) an example. (II, 47)
 afflicted for (by) his loss. (II, 60)
 deny oneself of (--) things. (II, 42)
 the reason of (for) the badness. (II, 15)
 my fears of (for) him. (II, 37)
 two miles off of (from) a place. (II, 70)
 dashed in (to) pieces. (II, 55)
 she railed on (at, upon) me. (II, 38)
 set him on (to) work. (II, 37)
 fall down from off (off). (II, 29)

His use of conjunctions is also frequently outmoded, or incorrect, by literary standards of the time:

for that (because) they said. (II, 46)
Except (unless) some way be found. (II, 12)
that way as (the way that) you are going. (II, 35)
so (as) soon as. (II, 17)
because that (because). (II
 no reason but (why---not) this may be done.
(II, 51)
 I was not so fond of his company but (as) I
 am sick of it now. (II, 42)

Critics have emphasized Bunyan's colloquial and at times almost slangy speech, without paying attention to a certain comprehensive and imaginative grasp of language,

which enables him, while ignoring the rules of recognized syntax, to come nearer than most writers to the essential meaning of his subject. Sometimes sentences, the meaning of which is patent at first glance, become puzzling under close examination:

"I was very wary of giving them occasion, by any unseemly action, to make them averse to going on pilgrimage." (II, 30).

The relations between the words are rather felt than understood.¹ Dryden would have translated such a thought into Latin to give it an analysable form.²

A general consideration of the styles of Bunyan and Dryden indicates that both were influenced greatly by the trend towards simple, solid, effective English, apparent all through the seventeenth century. Dryden began with a thorough classical training and under the influence of French and scientific example, brought harmony into the disorder in which the main movement of the Renaissance had left English prose. Bunyan, beginning with native

1. Sometimes a similar effect is the result of compression;
"At the door stood a great company of men as
desirous to go in, but durst not." (II, 22).
2. Above: P.80, Note 1.

genius and the sturdy English of the countryside, successively examined and adopted, to a greater or less degree, the English of the popular tract of the Bible, of religious controversy, and of an uncertain amount of secular literature, to which he refers with an offhand ease that indicates familiarity if not sympathy. ¹

1. See Appendix I.

CHAPTER VVOCABULARY.

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This chapter is mainly concerned with some general comparisons of the vocabularies of Bunyan and Dryden based on the words in Appendix III; a more particular notice of the vernacular element which is emphasized by critics of Bunyan; a corresponding discussion of the French element most remarked by critics of Dryden; and a briefer examination of some words that occupy an important place in the vocabulary of Dryden but appear unexpectedly in Bunyan.

Though the words in Appendix III are compiled from only two works: Part I of Pilgrim's Progress (1678) and the revised Essay of Dramatic Poesy (1668), they are representative. All the ideas and elements treated at length in Bunyan's sermons (1655-88), in his autobiographical Grace Abounding (1666), in the Holy War (1667?), and in Mr. Badman (1680), are to be found to a greater or less extent in Pilgrim's Progress. Dryden's works, with the exception of a few controversial and satirical pieces and some short private letters, are literary criticism, much like the Essay of Dramatic Poesy, and employ the same ideas and means of expression. It is possible to find echoes of his first prose work, the Ded. of the Rival Ladies (1664), in his latest effort, the Preface to the Fables (1700), so consistent are the essentials of his style. (Cf. II, 3, and IV, 594-5)

Some general idea of the relative size and composition of the vocabularies of Bunyan and Dryden can be drawn from the four thousand words from Pilgrim's Progress and the Essay of Dramatic Poesy listed in Appendix III. Of Bunyan's total of 2200 words 75% are found in the Bible in the sense in which he uses them. These 2200 words, some of which are used many times, make up the significant portion of the roughly 60,000 words in the first part of Pilgrim's Progress. Of Dryden's total of 1800 words, 55% are found in the Bible with the same meanings, though he does not use them in a religious context. Perhaps a quarter of the words Bunyan uses that are found in the Bible have definite religious associations when divorced from their context, as in the case of the following:

accuse	circumcise	disciple
alms	comforter	doctrine
beholding	commandment	everlasting
birthright	congregation	expound
blaspheme	covenant	faith
blessed	crucify	firmament
celestial	cymbal	garner
charity	deliverance	heaven etc.
		(Appendix III)

Dryden has less than a score of similar terms in a thousand and that he might have taken from the Bible, and most of these few are used in a context that fails to recall any biblical association. Most notable are the following:

orethren	heathen	preacher
confession	judgment	reverence
eternity	pardonable	zealous

(22)

The general tenor of Dryden's infrequent reference's to religion in his secular writings has been noticed in the discussion of his imagery, above page 45. Still, the scantiness of his list of Bible words is rather greater than might be expected when it is remembered that he was brought up in a Puritan atmosphere, and that the turning of biblical terms to profane use was a common practice of the times.¹ Evidently religion never made more than a superficial impression on his mind so that when he became absorbed in his beloved literary problems religious terminology left his mind almost entirely. Bunyan uses seventy-eight biblical proper names in the first Pilgrim's Progress, Dryden a paltry three: Abraham, David, and Goliath, in the Essay. (Appendix III) In the height of his period of religious controversy, between 1680 and 1688, when he wrote such works as the Defence of the Duchess of

1. Swift objected strenuously to this practice in Dryden and others, ironically describing it as a "small circumstance of Profaneness bordering close upon Blasphemy," in such satires as his Letter of Advice to a Young Poet (1721). Dryden was a serious offender in this way only in certain of his panegyrical writings. He can be more fairly accused of open attacks on all manner of churchmen ("For priests of all religions are the same," A&A.I, 99) than of profane allusion. In the Preface to the Fables he quotes a remark of the Earl of Rochester about Cowley: thus: "...as my last Lord Rochester said, though somewhat profanely, 'Not being of God, he could not stand.'"² (IV, 612)

York's Paper (1685) and his religious poems, he displayed a full knowledge of the terminology of Anglican and Roman Catholic controversy and ritual as the following few examples, chosen at random from a large number gleaned from the works of this period show:

bishoprick	mitre	schism
cassock	mortification	sectary
dispensation	orthodox	surplice
episcopal	precept	synod
eucharist	primate	tenet
latitudinarianism	proselyte	extreme unction
liturgy	sacrilege	

Terms proper to the fanaticks, as he called them, "men with fire in their bellies," are noticeably absent, though Dryden in later years, never ceased to speak of his conscience and his honor.

The five hundred biblical words common to Bunyan and Dryden are a most undistinguished and commonplace group such as might be found in the vocabulary of any writer since that time. The list begins:

able	alter	army
account	altogether	ashamed
acquaintance	answer	ashes
add	antiquity	aught
advantage	anything	away
afar	appetite	bad
affirm	appoint	battle
afraid	argue	bear
air	argument	beautify

(Appendix III)

Obviously then, Bunyan had a thorough grasp of the vocabulary of the Bible, including the abstract words of the New Testament, and made great use of his knowledge. Dryden, on the other hand made little use of the terminology of

the Bible and used a different biblical vocabulary than Bunyan.

Of the four thousand words in Appendix III only 30% are not to be found in the Bible. (In this section Bunyan has 550 words, or 25% of his total; Dryden has 700, or 45% of his total). This ^{fact} deserves comment since the language of the Bible is usually considered too simple and concrete to make up a large part of the vocabulary of a writer like Dryden whose subject is foreign to it and whose diction is up to 25 or 30% abstract. (Appendix II). Actual count shows that only 350 of Bunyan's 1000 biblical words (Appen. III) are monosyllables, of whatever origin. The remainder are for the most part non-native and contain a large proportion of words of more than two syllables. The C.H.E.L. estimates the vocabulary of the Bible to be 6,000 and considers it remarkable that this number of words should suffice. Yet, when it is remembered that the country, the people, the dress, the occupations, the interests, and the indeed, the world of the Bible were so elementary that Milton's efforts to dress up the story of the creation proved a ridiculous failure (P.L. Bk. IV), the wonder is rather that the total of words employed is not smaller. Moreover, since a great part of the Bible is concerned with spiritual and mental activity, it would be natural to expect to find in it a good proportion of

abstract words. That these conclusions are not unreasonable the above figures show. A statement such as the following is then obviously misleading:

"In clearness and force of homely Saxon speech, (Pilgrim's Progress) is the greatest of all monuments created by the English Bible."

(Introduction p.10)

An examination of the vernacular element in Bunyan points to the same conclusion: that the biblical element in Pilgrim's Progress has been overemphasized and to some extent misinterpreted.

Bunyan and Dryden have only eighty non-biblical words in common, of all those considered, a fact which emphasizes not only the difference between their subject matters but between their environments and the audiences to whom they addressed their works. It will be seen from the lists in Appendix III that Dryden uses far more words of French and to a lesser extent of Latin origin than words of native origin. It will be noticed too that many of his French and Latin words belong to the borrowings made by English writers in the 17th century, and that a great proportion are words brought into English during the Renaissance; while Bunyan uses many more native words, and words from French and Latin that had been long established in English. On the other hand, the "hard" words in Bunyan make up a fairly impressive list for a man of little education. The

following examples were still uncommon enough in 1658, to be included by Edward Phillips in his New World of Words:

arraign	annoy	melancholic
authentic	attest(ation)	speculation
band(- infantry	congee	studious
benefice	credit	suppress
certificate	equipage	applaud(s)
incident	function	assosciate(-ion)
indictment	improvment	audacious(-ity)
infernal	inkling	considerate(-ation)
nonage	mortgage	refute(-tion)
persevere	compliment	reiterate(-ion)
presumption	convey	rigid(-ity)
reflection	department	antipathy
sequel	minority	condole(-ence)
verdict	practical	indulge(-ence)
accoutre	prediction	rational(-ly)
actual	infirmity	unanimously(-ity)
affront	inundation	

Some idea of how he and Dryden make use of the same non-biblical words may be gathered from the following examples, drawn from the list of eighty words they have in common:

Bunyan

admit me your associate
(II 50)

mine affections running
over (II 67)

a good application(of an
example) (II 65)

a pretty young man...
Civility (II 17)

complying with the temper
of his people (II 51)

they concluded his death
(II 47)

Dryden

admit (rhyme) into plays
(II 127)

some extravagant habit or
affection (II 107)

the application of a proverb
(II 61)

the original civility of the
Red Bull (II 71)

to comply with the gravity of
a churchman (II 87)

to conclude on this subject
(II 92)

debauched and vain in their conversation (II 44) a debauched court (II 45)

a profitable design (II 51) the design or action (II 54)

let us dispatch him out of the way (II 49) dispatch his business (II 94)

observe this distinction (II 42) the distinction of it into acts (II 54)

distinguish the right from the wrong (II 20) by distinguishing betwixt (II 126)

commotions and divisions (II 47) many petty divisions (II 130)

the rude working of your fancies (II 25) as his fancy led him (II 34)

Evangelist happily met me (II 20) our language happily expresses (II 49)

an instance of what they affirmed (II 31) multiply other instances (II 80)

moderate the mind of his brother (II 56) moderate our censures (II 111)

to obtain they know not what (II 16) why it should not generally obtain (II 82)

their original...the dunghill (II 31) read in the original (II 61)

our perspective-glass (II 59) the wrong end of a perspective (II 72)

pretend to lead thee right (II 21) pretend to the same reputa-
tion (II 45)

suit to the flesh (II 39) suit with his design (II 72)

upon a supposition to prevent mischief (II 49) prove on that supposition (II 133)

sin is vanquished (II 21) who vanquished in these wars (II 45)

Generally Bunyan uses words in a similar way to Dryden but

he shows, by his use of such expressions as upon a supposition to, that he had acquired his words without specially studying them. Dryden, on the other hand often shows that he is conscious of the Latin word behind the English, as in the case of distinction, pretend, and vanquished.

Dryden's non-biblical words, as would be expected, are literary and appropriate to courtly circles.¹ A glance at the long list of literary proper names in Appendix III shows the extent of his literary allusions in a single essay. Bunyan adds to the list of religious terms found in his biblical list a considerable sprinkling of terms commonly found in Puritan tracts and to be heard in his day from every Puritan pulpit.² He of course uses

1. Literary words include: accent, bays, cadence, comedy, couplet, elegy, humour, laurels, licence, negligence, (painture), panegyric, pedant, symmetry, etc. A few words reminiscent of the court are: courtezan (i.e. courtier), courtier, courtly, duel, duke, monarchy, noblesse, squire.

A few of many elegant and abstract adjectives are: admirable, airy, artful, artificial, incomparable, passable, poignant. To these may be added examples of equally smooth-sounding and inoffensive adverbs: frankly, gracefully, grossly, laboriously. Where Bunyan says, in a dung sweat, Dryden says, with precipitation.

2. Some religious terms used by Bunyan are: benefice, conscientiously, divine, fraternity, infernal, inundation, minister, moral, parish, preferment, recant, text, vileness. Dryden and Bunyan both use adore, parson, and sermon. Dryden speaks, however, of adoring not the God of the Puritans but the great writers of the past. He uses also deluge, destiny, professor, and arch-, the last two in the non religious senses of professor of poetry and arch-poet, not as

them with entire seriousness and respect. He adapts his
 language to a plebeian society. Although he probably
 could have learned something about the law from his own un-
 fortunate experiences, it is also likely that he gathered
 the words and ideas for his allegorical trials and fre-
 quent references to actions of a legal nature from reading,
 and from some study of the laws.² Perhaps the works on
 Historiology to which he refers (Appendix I), provided the
 opportunity, as such references as the following would
 suggest: "The old laws, which are the Magna Charta, the
 sole basis of the government of a kingdom, may not be cast
 away for the pet that is taken by every little gentleman
 against them." (II 512) A strong, clear mind enabled him
 to keep also at his fingers' ends many terms proper to
 logic and argumentation, which are definitely bookish.³

continued

the Puritans used them in professor of religious faith and arch-fiend.

1. Bunyan uses a few terms that apply to the upper classes, like gentry and nobility, and the occasional polished adjective like melodious, but they are overshadowed by their ruder vernacular neighbors like clamber, clap, clout, coxcomb, etc.

2. Some of Bunyan's legal terms are: acquit, arraign, attest, certificate, charge, claim, depute, disturber, in-dictment, judicious, legal, minority, misjudge, mortgage, remand, verdict, warrant.

3. Words belonging to exposition and logic include: af-
firmatively, argumentation, authentic, circumstantial, con-

continued

As far as military terms are concerned there is nothing in the first part of Pilgrim's Progress to indicate that the three years spent in the army between the ages of sixteen and nineteen left much beyond a general impression on his mind. ¹ Accoutre, equipage, and convoy (a military guard of one or more men), are among the few contemporary military expressions he uses.

continued

dition, demonstrate, precise, plausible, propound, rationally, refute, reiterate, sequel, speculation, unanimously.

1. Words having to do with military life and action in the Holy War seem on the whole more like a mixture of terms from the Old Testament and Holinsheth than remembrances from his soldiering days. The trumpet calls: boot and saddle, horse and away, and charge; and the expression winter quarters, he probably remembered from the army, but the following heterogeneous mixture of general terms referring to arms, actions, and military life is largely from reading:

- a) rams, slings, two-handed swords, mauls, firebrands, arrows, darts, castle-gates, chariot-wheels, arms, weapons, battlements, towers, drums, engines, guns, shot.
- b) barricado, fortify, secure, deliver up, sound alarm, engage, repulse, engage, assault, ride Reformades, slay, cleave, wound, maim, sally, draw off, demolish, lie in seige, raise seige, beleagure, entrench, force entrance, surrender, bind in chains, molest, march, proclaim victory, counter march, wheel, blow up, entrench, beat a parley.
- c) war, battle, treasonable designs, rebellion, insurrection, mutiny, invasion, tumult, unlawful resistance, council of war, guard, spoils, offensive, skirmish, resistance, colours, standard, ancient, white flag, legion, hostility, subjection, military action, seat of war, traitor, prisoner, safe custody, rendezvous, tyrant, ward, scout, etc.

None of these terms are included in the large number of French military words that entered English during the 17th century, as recorded by Miss Serjeantson in her History of Foreign Words in English, (London, 1935), 161-3, which is additional evidence of Bunyan's small interest in the army. To ride Reformades - to ride as volunteers (New use here).

The above examination shows that the vocabulary used by Bunyan in Pilgrim's Progress is reasonably extensive, especially when the nature of his subject and the audience for whom it was intended are borne in mind. He makes no attempt to embellish such likely parts of his work as the description of the Land of Beulah or the Celestial City with ornate and particular terms such as Milton would have considered necessary. The larger part of his vocabulary can be found in the Bible or in religious terminology; more of these words than have been supposed are abstract. Though the majority of his words are either native to the language or well-established in it, they include many from such branches of learning as history, law, and logic. Dryden's vocabulary is more compact and unified, being made up largely of words proper to literature and to polite speech. The proportion of Renaissance Latin and French loan-words is large and includes many newly introduced in the late 16 or the 17 centuries.

The vernacular part of Bunyan's vocabulary has been universally remarked because it is most noticeable and because he uses it most successfully. Its preponderance has perhaps been exaggerated. Certainly it is false to say that Bunyan writes with a childlike simplicity and puts his ideas in the concrete because he cannot think in the abstract. No man was ever more apt at setting forth the abstract in concrete form than Shakespeare but he has never been called primitive or naive. Bunyan, like other Puritans, sought, not without sincerity, to give an appearance of unselfconscious and humble simplicity to his acts and utterances. In avoiding one sort of affectation he sometimes fell into another. The modern reader is embarrassed by Bunyan's talk of sweet bakes, and it is somewhat of an anticlimax, when, after Christian's burden drops from his back, he gives three leaps for joy and continues on his way. But one has only to turn to his powerful sermons to regain full respect for the powers of his mind. He employed the vernacular with deliberate and conscious artistry.

Dryden, too, as critics have remarked, based his style on a foundation of homely English. But his homeliness is not that of Bunyan. There is the same difference between them as between the sophisticated making a malefactor die sweetly and the blunt slapping off of a man's head.¹

1. Both Bunyan and Dryden interspersed their writings with

— It is this vigorous application of a homely verb to a task that in Dryden requires a weaker verb and a group of supporting words that is most striking in Bunyan. His Anglo-Saxon substantives, of which the following list of random selections provides a good cross-section, could appear in Dryden without seeming incongruous or arousing comment:

ale-bench	cudgel	picklock
ale-house	dint	pitfall
blockhead	dizziness	sunbeam
coxcomb	fit	hobgoblin
crow	irons	rogue (Appendix III)

The occasional word such as slut, though in everyday use

continued

entertaining anecdotes, which in the case of Dryden are polished works of art, and in Bunyan, breathless and seemingly impromptu bits of compressed drama:

"The story is concerning Herod and John the Baptist. Herod's dancing girl had begged John Baptist's head; and nothing but his head must serve her turn. Well, girl, thou shalt have it. Have it? Ay, but it will be long first. No, thou shalt have it now, just now, immediately. ...The executioner comes to John...the bloody man bolts in upon him, and the first word he salutes him with is, Sir, strip, lay down your neck; for I am in haste; "Slap," says his sword, and off falls the good man's head." (II 280)

Bunyan's words have the same physical immediacy that was noticed in his images. They startle. Dryden's have an aura of mellow humor and well-bred restraint:

"...There is still a vast difference betwixt the slovenly butchering of a man, and the fineness of a stroke that separates the head from the body, and leaves it standing in its place. A man may be capable, as Jack Ketch's wife said of his servant, of a plain piece of work, a bare hanging; but to make a malefactor die sweetly, was only belonging to her husband." (IV 188)

among the common people, Dryden would reject as unnecessarily gross and harsh sounding.¹

Bunyan's non-native words would be generally acceptable to Dryden because they are rather general than sharply concrete:

address	grapple	persevere
affront	indulge	ransack
attest	juggle	scorn
charge	mangle	tolerate
condole	misinform	vouchsafe
depute	pawn	(Appendix III)

Bunyan's favorite Anglo-Saxon verbs are not usually found in Dryden.² The following from Pilgrim's Progress are not found in the Essay of Dramatic Poesy which is too leisurely and contemplative for them:

beck	hack	straddle
besmear	grin	swoon
bespatter	leer	tickle
break	round (whisper)	wade
chide	sneak	wave
clamber	spew	whine
crack	spill	(Appendix III)

1. Dryden's rendering of Chaucer's Canterbury Tales into more polished English provides an example the manner in which he took away the truly homely nature of unaffected speech. His version is good clear English but not homely. For example, Chaucer's cartere overryden with his carte becomes the gaping charioteer beneath the wheel, and the smylere with the knyf under the cloke is lost in Hypocrisy ... with holy leer Soft smiling, demeurly looking down with dagger hid. (Knight's Tale 1999 and 2022)

2. Dryden like every other writer has his favorite words. Gross, ill, false, sullen, happy, dull, are repeated in every work. Notice too the frequent compounds in Appendix III with the prefixed words ill- and well-.

Moreover, Bunyan handles his verbs with an imaginative power completely foreign to Dryden and not unlike that of Shakespeare¹. The underlined words in the above lists provide excellent examples. Pliable, returned in disgrace from his tumble into the Slough of Despond, is jeered at by his neighbors, and sits sneaking among them (II, 16). Later, Faithful says of him, "I met him once in the streets, but he leered away on the other side, as one ashamed of what he had done." Leer in O.E. meant face or cheek but was early extended to mean, as it does now, an expression of the face or the employment of that expression. Shakespeare used it interchangeably with countenance.² Sneak in O.E. had its present meaning of creep. Both of these words take on a wider significance as used by Bunyan; they are really condensed metaphors and call up in the mind of the reader the pictures of the crawling shame within Pliable's head and the slinking motions that accompanied his shamefaced leer.

1. This same imaginative power is displayed in Bunyan's personified abstractions. The list, as shown in Appendix III is lengthy but for the most part barren and uninspiring without the context. A few names, such as Lady Feignings and Mr. Smooth-man are interesting in themselves, but almost all come to vivid life with a comment on their characters or a word from their own mouths. Atheist with his great laugh, the brisk lad Ignorance, the grim and surly Giant Despair and his wife Diffidence, Pope grinning in impotent rage, come sharply to the mind with a word as do the evil jurors of Vanity Fair who brought Faithful to his end.

2. Ex.: A.Y.L., IV, i, 09.

Spill and straddle are found in the passage that tells of Christian's encounter with Apollyon:

"Then Apollyon straddled quite over the whole breadth of the way, and said, I am void of fear in this matter. Prepare thyself to die; for I swear by my infernal den that thou shalt go no farther; here will I spill thy soul. (II,33-4)

Bunyan customarily uses spill in the familiar sense it retains to-day, (a sense derived from the Danish), as in the following reference to Christ; "He was to accomplish this everlasting righteousness by spilling his most precious blood." (II,56). Here however, spill seems to have the Anglo-Saxon meaning of destroy, which was obsolete, or nearly so, in the 17th century. The combined meanings have a strange but powerful effect calling to mind both the idea of spilling blood and of destroying the soul. The word straddle, as Bunyan uses it intransitively here, is recorded in the N.E.D. as a first use. The lack of an object adds force to the action of the verb.¹

1. In comparison with the above verbs the following which he found used in the Bible are colorless: bemire, beset, bestir, betake, blush, burst, chew, chide, climb, cleanse, cleave, crush, dash, dazzle, dig, dip, date, drop, eat, fare, fear, fetch, fetter, find, fix, flatter, flee, fly, fail, frame, gaze, go(walk), gush, hale, hate, heal, hie, heed, help, hope, jump, lade, laugh, leave, lick, lodge, maim, (App.111). None of his infrequent adverbs are as striking as his verbs: Biblical: angrily, apace, everlasting, fearfully, firmly, haply, immediately, inwardly, sighingly; Non-Biblical: amain, lovingly, manfully, soundly, steadfastly, steadily, warily, whisperingly. (App. 111)

It is interesting, too, to notice the differences between the miscellaneous loan-words found in the vocabularies of Bunyan and Dryden. Bunyan has the following:

pedabble (Dan.)	prank (Dan.)
bag (Celtic)	puzzle (?)
bravado (Sp.)	rabblement (Dutch)
brisk (Celtic)	rack (Dutch)
catechizer (Greek)	rate (v) (Scand.)
creak (?)	rogue (Celtic)
diametrically (Greek)	scramble (Scand.)
dumps (Dan.)	scrub (L. Ger.)
fumble (Dan.)	simper (Dan.)
gazing (Scand.)	sirrah (Ice.)
hectoring (Greek)	slight (Scan.)
hobgoblin (?)	slut (Dan.)
hubbub (Celtic)	stifle (Ice.)
hug (?)	surly (?)
loiter (Dutch)	swagger (Scan.)
luck (L. Ger.)	sway (L. Ger.)
nasty (Dutch)	tip(v) (L. Ger.)

The majority of these words were originally Scandinavian or Low German, and belong to the language of the humblest classes. They fit well with the native words given above, being short and loaded with consonants. The same is true of the Celtic words; echo words like creak; and words of uncertain origin like hug. One of the three Greek words, catechizer, belongs to religious terminology. Bunyan, according to the N.E. D. was the first to use the word catechize in print, (in the second part of Pilgrim's Progress when he speaks of Prudence deciding to catechize Christiana's children). The word diametrically, in diametrically opposite appeared in religious controversy about 1645. Hectoring was the favorite adjective applied to the bullies of the Restoration.

Contrast Dryden's miscellaneous words with Bunyan's:

<u>braggadocio</u> (Celtic)	olie (Sp.)
<u>buskin</u> (Dan.)	pathos (Greek)
<u>Catastrophe</u> (Greek)	punish (?)
<u>clownish</u> (Scand.)	pie (Celtic)
<u>counterturn</u> (Gr. trans)	scope (It)
<u>Diego</u> (Dago) (Sp.)	slight (Scand.)
<u>Hypothesis</u> (Greek)	undertake (Scand.)
<u>lottery</u> (It.)	<u>unfit</u> (?)
<u>luckily</u> (L. Ger.)	<u>unluckily</u> (L. Ger.)
<u>miniature</u> (It.)	<u>unravel</u> (Du.)

Words from Greek, Italian, and Spanish, dealing with art, drama, and gambling take first place. Words from Teutonic sources are few and have not the earthiness of those used by Bunyan. The word braggadocio was coined by Spenser from the Celtic, brag. All are what might be called polite terms as may be seen by putting such examples as clownish, luckily, and punish, beside hug, nasty, and scrub (s) from Bunyan's list. Dryden has few such expressive words as dumps, rabblement, simper, and surly.

The vernacular element in Bunyan is the most striking and includes words from A. S. and allied languages. The most noticeable part of it is not found in the Bible. The proportion of monosyllables is large and there is a preponderency of active verbs which are exploited to their full extent. The vernacular element in Dryden cannot really be compared with that in Bunyan since Dryden admitted no word that did not conform to his standards of

propriety; he required of a word that it be neither "clownish" nor "gross". The number of ^{his} verbs is smaller and they are made important because of associated words in the sentence. They do not arrest the attention as do Bunyan's verbs. As in the case of the imagery of the two writers, Bunyan shows in his use of vernacular words a sense of physical immediacy while Dryden betrays a leaning towards the contemplative and the abstract.

The influence of French style and ideas upon Dryden was very great. The more direct influence upon his vocabulary has been a matter of question. Any possible French influence upon Bunyan has never been considered.

Estimates of the number of French words introduced by Dryden vary greatly. Beljame¹ gave Dryden full responsibility for the first use in English of two hundred words, some of which follow :

adroit	cadet	chagrin
aggressor	cajole	commandant
antechamber	calash	complaisant
apartment	campaign	console
bagatelle	cannonade	coquette
brunette	caprice	corps
burlesque	caress	cravat

Emerson, who quotes Beljame, considers most of these words to have come into English from French in Dryden's day but would give him credit for introducing only an unspecified part of them.² Miss Serjeantson in a recent History of Foreign Words in English³ gives a total of 95 words that came into English from French in the period 1640-1700, only a fraction of which could have been introduced by Dryden alone. The lowest estimate of Dryden's French borrowings is that of Scott who doubts if a single French word entered English solely on Dryden's authority.⁴

1. Quae e Gallicis verbis in Anglicam linquam Johannes Dryden introduxerit.

2. The History of the English Language (New York, 1912) 167.

3. (London, 1935) 162-3.

4. Introduction Above p4.

The literary opinion of the time was against the introduction of new words from French. Butler in his Hudibras and in his Satire upon our Ridiculous Imitation of the French reflects the general opinion which opposed any effort to adorn English "with French scraps." It is significant that neither Butler nor any of Dryden's satyrists and lampooners accused him of using Gallicisms. Dryden himself objected to the practice:

"I cannot approve, "he says," of their way of refining, who corrupt our English idiom by mixing it too much with French, that is a sophistication of language, not an improvement of it; a turning English into French, rather than refining English by French. We meet daily with those fops who value themselves on their travelling, and pretend they cannot express their meaning in English, because they would put off to us some French phrase of the last edition; without considering that, for aught they know, we have a better of our own."¹

In Marriage a-la-Mode. (1673), Dryden satirized those who affected French words and phrases and has left a comprehensive list of the words and phrases to which he objected:

II i	en français	<u>figure</u> (of a man)
	billets-doux	<u>naive, naivete</u>
	etourdi bete	<u>foible</u>
	<u>maladroity</u>	<u>embarrasse</u>
	mon cher	<u>double entendre</u>
	galant homme	<u>equivoque</u>
	grande monde	<u>eclaircissement</u>
	<u>conversation</u>	<u>suite</u>
	<u>voyaged</u>	
	(good) graces	<u>facon</u>

1. Def. of Epilogue (1672) Works II, 241-2.

bete		<u>penchant</u>
honnête homme		<u>coup d'etourdi</u>
bien tourne		<u>en ridicule</u>
<u>menage</u>		<u>languissant</u>
obligeant		<u>incendiary</u>
charmant		<u>gallant</u>
ravissant		<u>repartee</u>
a la derobee	III ii	surprenant au dernier
doux yeux		bienseance
ensuite	IV iv	<u>caprice</u>
fierete		bien trouvée
rebute		entrepreneur
d' un air enjoue	V v	douceurs
a d'autres		embarrass
<u>grimace</u>		bevue
caleche		exlaircissement
<u>chagrin</u>		rompre en visiere
mal traitee		malheur
<u>ridicule</u>		desespere au dernier
tendre		<u>mal a propos</u>
baise-mains		a contretemps
spirituelle		mal peste
epuisée		j'enrage
sottises		a d'autres
<u>minuet</u>		<u>minute</u> (stay but a---)
en cavalier		raccommode
chanson a boire		jusqu'a la mort
eveille		allons donc
gaite d'esprit		lui sied

Nineteen words of the seventy-seven words and phrases given above, (i.e., those underlined), are now good English, though not all have the meaning to which Dryden objected. On the other hand, some of the words satirized here had been for some time in the English language but were reintroduced during the Restoration with French pronunciations and unfamiliar meanings.

Conversation, for example, appears in its modern sense in Sidney's Arcadia (1580). By 1609 it was used also to mean "commerce of the minds". Clarendon used it in 1647 to mean a diplomatic exchange. Its popularity

seems to have waned, however and as late as 1713 the Guardian (No. 24) felt the need of defining it thus: "The faculty of interchanging our thoughts with one another, or what we express by the word conversation." As early as 1340 in Hampole's Psalter (ii,12) conversation is used to mean behaviour. The Bible (1611) uses it in this sense, as does Bunyan in Pilgrim's Progress, both alone and in the compound, conversation-holiness.¹ Similarly, figure is found as far back as 1006, and again at intervals until Shakespear's day. It is notably found in the "portentuous figure" in Hamlet (I,i,109).

Callant (amorous), grimace (affectation), chagrin (troubled), incendiary (inflaming passions) are now rare. Voyaged, introduced by Caxton, Dryden used in a sense Milton gave it in 1642, "A gentleman, sir,---who has haunted the best conversations, and who, in short has voyaged." The word appears again in 1778, and 1898, but has never been widely popular. The words maladroity, minuet, (good) graces, penchant, foible, naivete, do not appear in English before Dryden's use of them in Marriage-a-la-Mode. Naive, which is still imperfectly naturalized, first came into English in 1654. In 1762 it was still so unfamiliar as to exact an apology for its use from Lloyd in his Poetical Works: "And naive both (allow the phrase which no English word conveys)."

1. (Works II,43).

Harwell, in 1645, and Dryden, in the Dedication of the Rival Ladies (1664), use repartee in the particular sense of a smart reply. In the Preface to an Evening's Love in 1668 and in the Essay of Dramatic Poesy Dryden extended the meaning of the term to include ready wit and smart replies in general. It is one of the words he helped make English.¹

1. The N.E.D. makes frequent use of Dryden's works, especially of his poetical works, to illustrate new meanings given to accepted words. The following examples (containing words which are to be found in Appendix III), extend over the period 1657 to 1700. The later works of Dryden provide more examples than the earlier. Words marked with asterisks are definite first uses:

the *catastasis or *counterturn in a play (E.D.P. 1668).
by secret relation and I know not what coherence (St. Euremon's Ess. 1692)

metal so soft that it will not coin (Epick Poetry 1700)
a man of most wonderful comprehensive nature (Fables Pref. 1700)

Chaucer, who was his contemporary (Ibid.)

I do not think it my *concernment to find it (Wild Gall. Pref. 1662)

so courtly writ (E.D.P. 1668)

*criticism meant the standard of judging right (State of Inn. Pref. 1674)

herbs...*cultivated with daily care (Virg. Georg. 1697)
to debauch away Helen from her husband (Virg. Past. Pref.
Masquerade is Vizor-mask in debauch (M.-a-la-M. 1673). 1697)
like...grapes...make a large dependance from the bough
(Virg. Georg. 1697)

the fair designment was my own (Cromwell 1657)

the ill painture or designment of it (E.D.P. 1668)

Shadwell never deviates into sense (Mac Flec. 1682)

dint of argument is out of place (H. & P. 1687)

instruct your wife's woman in these elegancies (M.-a-la-M. 1673)

The stooping warriors engage their...horns (Virg. Georg. 1697)

East and West ingage (Ibid.)

had so embroyl'd the management of your office (All for Love Ded. 1678)

the episodical ornaments (E.D.P. 1668)

espouse the interests of neither (Ibid.)

leaves expos'd to blows his back (Virg. Georg. 1697)

continued

Another is malaprop, which he first used (in italics) in the Essay of Dramatic Poesy as an acknowledged French word. Caprice was introduced in 1667 and taken up by Swift in Gulliver (1727): "The caprices of woman-kind are not limited by climate or nation." It has become good English in spite of Dryden. Ridicule¹ received the sanction of Addison and Cowper and survives in the same idiomatic continued

you only expose the follies of men (Juv. Ded. 1697)
Has broken his bow and extinguish'd his fires (Lady of May 1691)
Some verses...cry Vengeance on me for their Extravagance (Sp. Fryar Ded. 1681)
his head from his fair shoulders torn (Virg. Georg. 1697)
what will not Beaux attempt to please the Fair (Fables 1700)
Those nauseous Harlequins in Farce may pass (Man of Mode Ep. 1670)
Examine separately each feature of the picture (St. Eur. Ess. 1692)
Fierce tigers couch'd around (Virg. Georg. 1697)
A fine-bred woman (Wild Gall. 1667)
In her frantick fits (Aeneid 1697)
they will criticise...out of their own Fond (Albion Pref. 1685)

his frugal fare (Virg. Georg. 1697)
the choir came fumbling o'er their beads (Sp. Fryar 1687)
extraordinary geniuses have a sort of prerogative (Virg. Georg. 1697)
by the sacred genius of this place (Pro. U. of Ox. 1681)
what the genius of the soil denies (Virg. Georg. 1697)
Time these giddy vapours will remove (Aurengz. 1687)
to hear and grant our pray'rs (Virg. Georg. 1697)
the teeth and gaping jaws severely grin (Aeneid 1697)
grinn'd at it with a pious smile (Rel. Laici. 1682)
a weak dove under the falcon's gripe (M.-a-la-M. 1673)
harsh remedies (A. & A. to Rdr. 1681)
you have hit it off it seems (Limberham 1673)

1. Bunyan uses the word ridicule in a well-established sense: "...to tie up himself from that hectoring liberty that the brave spirits of the time accustom themselves unto, would make him the ridicule of the times." (II, 39)

expression, "to turn into ridicule," in which Dryden satirized it.

Only seven of the nineteen words which have just been considered were used for the first time in Marriage-a-la-Mode. The remaining twelve were not strange to the English language. One of them, malapropos, Dryden had himself introduced in 1668. Evidently then, he was quite conservative in his attitude towards French borrowings.

Malapropos and the few other new French words and phrases which are used in the Essay of Dramatic Poesy are introduced with the greatest circumspection. French expressions could be expected in an Essay based to some extent on a French work, (Corneille's discussion of the Three Unities), and addressed to a cultured audience to whom French was more or less familiar. Still Dryden is careful to put them in italics and in an explanatory context, as follows: 1

un mauvais buffon, one that intends to spare no man (II, 37)
la liaison des scenes, the continuity or joining of scenes (II, 49)

1. Bunyan occasionally displays his knowledge of certain exotic terms by quoting them in a like manner. It is probable that he could not resist the temptation to make an occasional parade of knowledge despite his pride in his supposed illiteracy. Examples are: Hebrew: "The Metheg-ammal (the bridle) is in his own hand." (IV, 91) Latin: "It is aqua vitae, water of life". (III, 204)

le denouement, the discovery, or unravelling of the plot (II, 55)
mal a propos, unseasonably (II, 70)
a propos, (II, 76)
decorum, (Dryden gives the Greek equivalent) (II, 92)
coup de maitre, his highest skill (II, 109)
chapon bouille

The last expression was too common to need comment.

Terms from Latin, Greek, and Spanish are also italicised and explained as in the following examples:

the finis, the action or scope of the play (II 49)
the Protasis, or entrance
the Epitasis, or working up
the Catastasis, called by the Romans, status, the full growth of the play (II 54)
Jornadas, acts (Spanish) (II 55)

His Gallicisms and Latinisms, which are frequent enough to be noticed by a present day reader are in a measure a result of the dropping from English of French and Latin idioms not uncommon in his day.¹ Generally he uses French words well established and in good usage, but he seizes readily upon new applications of old words and does not hesitate to widen meanings where it seems an advantage. Dryden did not favor the extensive use of exotic terms in writing English.

1. The following are examples of Gallicisms from Dryden's prose:

zeal of the public welfare (III 302)
I could not prevail (avail) myself of it (III 257)
to take our revenge on (repay) our kind relations (II 89
Let.)

Examples of Latinisms are more frequent in his verse, where he made use of poetic licence:

inquire (search out) (Medal 164)
with---eyes repeat (seek again) (Ann. Mirab. 257)
with---eyes require (seek) (Ibid. 256)
insincere (mixed)---joys (Ibid. 209)

"There is", he says, "another way of improving language, which poets especially¹ have practiced in all ages; that is, by applying received words to a new signification... By this grafting, as I may call it, on old words, has our tongue been beautified by--- Shakespeare, Fletcher, and Jonson, whose excellencies I can never enough admire." (II, 243).

The following French words newly introduced into English in the 17 century or extended in meaning during that period, are used by Dryden in the Essay of Dramatic Poesy:

alarm (-the town) (1651)	merit (decide) } 1682
artful (1615)	<u>monologue</u> (1668)
artifice (-of the poet) (1656)	<u>practicable</u> (1670) <small>N.E.D.</small>
biased (1649)	<u>presentment</u> (on stage }
bizarre (1648)	1633)
character	<u>preposses</u> (1647)
deference (1660)	<u>proceeds</u> (1665)
gaiety (1647)	<u>raillery</u> (1653)
inconsiderable (1637)	<u>regularly</u> (of play con-
intrigue (1658)	structing)
justness (of plot) (1666-7)	<u>repartee</u> (in general)
logical (1652)	<u>rivalship</u> (1632)
machine (stage) (1658)	<u>shadowings</u> (painting)
	(1642)
	<u>unsuccessfully</u> (1649)

The underlined words were new in 1668.

Bunyan's list of late 17 century French words is short, but contains such words as the following, which were either brought into English, or used for the first time in the sense employed by Bunyan, at the dates given:

1. See Note 1 ~~in~~ above.

adhere (1651)	minority (1632)
amuse (1631)	miscarriage (1651-2)
brush (1605)	prediction (1634)
conscientiously (1600)	prevalency (1651)
convoy (1632)	reflection (1643)
insignificant (1658)	

The words congee¹ and compliment, are among the few French words used by Bunyan. Congee was first used in the sense of a low bow in 1586, compliment belongs to the 17 century. Bunyan uses them ironically. Christien, upon sighting Hopeful shouts after him "Ho, so-ho!" in sturdy English fashion. By-Ends, and the three kindred spirits, Mr. Hold-the-World, Mr. Money-love and Mr. Save-all, greet one another like mincing courtiers: "As they came up with him, he made them a very low congee; and they also gave him a compliment."² Bunyan probably knew more such French words common in Restoration Society but he could make only limited use of them in works addressed to the common people.³

1. In one of Greene's most famous pamphlet's, A Quip for an Upstart Courtier (1592), which satirizes those who ape foreign fashions, Velvet breeches stops at a barber shop whereupon "comes the barber out with his fustian eloquence, and making a low congee". There is little doubt that Bunyan had read such pamphlets in his youth.

2. That Bunyan was really playing on Puritan prejudices against the French and their words and ways is borne out by the rest of the passage, which treats the Scots in a like manner with a thoroughness worthy of Dr. Johnson. Mr. By-Ends and his fellows were not strangers, he says; in their minority they had been schoolboys together under Mr. Gripe Man, in the town of Coveting in the north.

3. As would be expected, Bunyan does not, like Dryden, introduce new words or draw new meanings from Latin and

continued

French words already in the language. Two of his allegorical place names are first recorded as he uses them in the Pilgrim's Progress 1678. They are Legality, meaning reliance on works rather than on faith for salvation; and Despond, used in a sense now archaic in Slough of Despond. Both terms were common in religious speech. His compounds are often ingenious (See Appendix III) and at least two seem to owe some of their popularity to him. They are crazy-headed and reckoning-day. The first is recorded by the N.E.D. as first found in J. Long, 1716, and the second as first appearing in Byron's Childe Harold: "Spain! how sad will be thy reckoning-day." (1,ii;1812)

No terminology was the centre of more discussion during the early Restoration than that of the new philosophy¹ in its development from Bacon to Locke. Among the favorite terms from this source used by scholars and wits were: nature, judgment, imagination, fancy, memory, wit, thought, understanding, apprehension, passion, reason, name, and the like.² They form an almost inevitable part of the vocabulary of Dryden. In the works of the supposedly illiterate tinker, Bunyan, they come as a surprise.

1. Hobbes was the greatest force of the period, through his Leviathan and other works printed shortly before the Restoration. Some of his ideas sketchily and approximately condensed, follow. Nature is linked with reason, judgment, and wit. Her laws are opposed by the passions (III 10; 153; 60; II 16). Fancy sees likenesses in things remote from one another but is only a constructive force when tempered with judgment. (I 399; III 57; IV 55). Judgment is almost synonymous with wit, natural or acquired. Knowledge is really memory, since to perceive that one perceives is to remember. (I 389) Imagining is much the same as remembering. Wise remembering is invention. (III 6, 14, 637) Celerity of imagining is wit. (III 56-7). References are to Molesworth's ed. of the English Works of Thomas Hobbes (London, 1839).

2. Note Pearsall Smith's discussion of nature, imagination, and genius in Words and Idioms (London, 1928).

Dryden was particularly attracted by Hobbes' application of his theories to literature,¹ as in the following estimate of the relative importance of judgment and fancy:

"In a good poem...both judgment and fancy are required; but the fancy must be more eminent; because they please for the extravagancy but ought not to displease by indiscretion". (IV,58)

It has been mentioned above² that Dryden's picture of imagination beating like a spaniel over the field of memory is based on Hobbes; so is the idea that fancy and judgment are opposed faculties.

Dryden was interested in the term nature which meant not so much external nature as the inherent qualities of things. Human nature, animal nature, the nature of anything created by God or man, had specific meanings. (II,404) It was, according to Dryden, the nature of comedy to give pleasure and of tragedy to instruct (III, 190). A writer had first to understand the nature of comedy, tragedy, epic poetry, opera, criticism, and the like before he was qualified to attempt those forms of writing. (III,401;III, 153;II,389). This implied a reverence for the ancients as the beginners of various forms of literature.

1. Dryden speaks of the dogmatism and errors of Lucretius and Hobbes. (Vide. Works, IV,37)

2. Chapter II, p.31. The whole passage is quoted in Appendix II.

Anything, Dryden believed, that was found in nature or could be in nature was natural. A centaur would be natural if it combined the natures of a horse and of a man. (II, 409) Some things, such as the desire of being a god were supernatural or above nature (II, 389). Other things were unnatural (III, 165) like the antics of a fool (III, 265), or the applying of a word to a wrong use (III, 263). A language could be refined only as far as its nature permitted (III, 158)

The word genius, which he closely linked with nature, meant the particular bent of an individual or an age which fitted one or the other for special tasks. The genius of the age of Shakespeare was suited to drama. Dryden felt his own genius was suited to tragedy, not comedy. Cowley's genius was elevated (IV, 18), Ben Jonson's was unfitted for the writing of courtly wit but admirable for the understanding of the "humours" of mankind (II, 250). When a writer set out to translate another author he had first to conform his genius to that of the man he was translating. (IV, 19).

Fancy and judgment, set in opposition by Hobbes, were essential for good writing. The judgment was the power of understanding, weighing, and discerning; it operated in conformance with nature's laws. As reason restrained the passions, so judgment set bounds to the action of the fancy. (II, 407, III, 54).

The fancy was a light play of the imagination.

Imagination in a writer meant the finding, moulding, and adorning of a thought (III, 260). The invention found the thought in material provided by the memory or by observation, fancy moulded the thought under the restraining influence of judgment, and the thought expressed in suitable language became wit.

Dryden defined wit as the happy result of thought or product of the imagination (III, 260), or as a property of thoughts and words (III, 261). Hobbes mentions natural and asquired wit. Dryden notices different levels of wit. The lowest type of wit is play on words (II, 245): "the jerk or sting of an epigram," a poor "antithesis", or the "jingle of a ... paronomasia". (III, 261) The highest form of wit is the sharpness of conceit and quickness of repartee in the conversation of gentlemen. "Humour" as seen in Ben Jonson is included in the broad definition of wit, but Jonson moves a pleasure less noble than Fletcher, who avoids the conversation and actions of the lower classes. (II, 20). Indeed, Dryden says, "to entertain an audience perpetually with humour is to carry them from the conversation of gentlemen, and treat them with the follies of Bedlam". (III, 197). Sidney's wit was true and noble; Shakespeare's varied between the highest and lowest. (III, 247; II, 243-4)

Dryden apparently lost interest in discussions of

such terms as those named above after about 1680, and from that time on made only passing though frequent allusions to them. The references given here are chiefly to the Ded. of Annus Mirabilis (1667), the Defence of the Epilogue (1672), the Preface to the State of Innocence (1674), and the Preface to Ovid's Epistles (1680).

Bunyan has many references to philosophical terms, including most of those given above, though he does not apply them to literature as Dryden does, but to religion. He may have seen them used in secular writings. References to the nature of the beast (II,274), or to man as a reasonable creature¹ (II,409) are not especially significant without supporting evidence. The same may be said of such passages as the following:

"Names are to distinguish by; so man is distinguished from beasts, and angels from men; so heaven from earth, and darkness from light; especially when by the name the nature of the thing is signified and expressed; and so it was in their original, for then names expressed the nature of the things so named." (II,405)

Compare the underlined words in the above quotation with Hobbes' postulate, "every name has some relation to that which is named." (I,18)

1. Bunyan says, "man being a reasonable creature, and having even by nature a certain knowledge of God, hath al-

Bunyan, however, uses philosophical terms more clearly in the fashion of the times in other places. Speaking of the powers of evil, he says, "---by these things the judgment¹ is not only clouded, and the understanding greatly darkened, but all the powers of the soul made to fight against itself, conceiving, imagining, apprehending, and concluding things that have a direct tendency to extirpate and extinguish, if possible, the graces of God that are planted in the soul." (III, 494). There is some analogy between the terms used in this passage and those employed by Dryden in the following; "--- the first happiness of the poet's imagination is properly invention, or finding of the thought; the second is fancy or the variation, deriving, or moulding, of that thought, as the judgment represents it proper to the subject....

The quickness of the imagination is seen in the invention, the fertility in the fancy..."(III, 261). In both writers the distinction between judgment and imagination is evident. Another passage from Bunyan is much nearer to Dryden and shows that the terms employed were as clear in Bunyan's mind as the tools on his tinker's forge:

continued

so naturally something of some kind of fear of God at times?" Compare with Dryden's, "Imagination in a man or reasonable creature is supposed to participate of reason (II, 178)

1. In the Bible the word judgment is customarily used in the sense of the Hebrew word mishpat which has the

"...every touch, "he says," that the understanding shall give to the memory, will be as a touch of a red-hot iron, or like a draught of scalding lead poured down the throat. The memory also letteth these things down upon the conscience with no less terror and perplexity. And now the fancy or imagination doth start and stare like a man by fears bereft of wits, and doth exercise itself, or rather is exercised by the hand of revenging justice----, Now also the judgment, as with a might maul, driveth down the sould in the sense and pangs of everlasting misery, into that pit that has no bottom; Yea, it turneth again, and as with a hammer it riveteth every fearful thought and apprehension of the soul so fast that it can never be loosed again for ever and ever." (III, 171).

continued

following meanings: a) righteousness, juctice, equity. b) a (divine) decree c) one's right. Bunyan here uses it to mean power of discernment.

Dryden's vocabulary is literary. Bunyan's, though it contains elements which indicate an understanding and command of terms from law, philosophy, and logical reasoning, is proper to a humble audience and to a religious subject. A large part of it comes definitely from the Bible and from the language of Puritan controversy.

Dryden admits neither the grosser and more unmusical parts of the vernacular nor unnaturalized loan-words from Latin and French. His literary vocabulary, which is the only one he reveals to us, is made up of selected terms calculated not only to convey meanings with exactness but to conform to the best standards of polite conversation; neither his vocabulary nor his style is biblical.

Bunyan uses with great effect a comparatively small number of vernacular verbs. Dryden removes the emphasis from the verb and adds to the importance of associated words in the sentence. He loses Bunyan's appeal to the senses while gaining in elegance and flow. The vocabularies of both are adapted to their subjects and the audiences to whom their works are addressed.

CONCLUSION

A comparison of the imagery, the general style, and the vocabularies of Bunyan and Dryden reveals some similarities but a fundamental difference in aim and method. It suggests, too, that Bunyan was both more literate and more consciously an artist than has been commonly supposed.

Both Bunyan and Dryden show the influence of the drift towards simplicity and naturalness that transformed English prose during the 17th century. Both are easily read and quickly understood. Dryden made just enough use of his classical studies to enable him to write English unmarred by the looseness and roughness of the vernacular. Bunyan exploited the rough vigor of common speech, while showing at the same time a readiness to use, where necessary, words and stylistic devices more proper to the rhythmic prose of the Bible or the balanced rhetoric of classical declamation. Despite the deliberate bareness of the greater part of his expository writings he seems to have retained some fondness for the tricks of style in which Elizabethan writers luxuriated.

Dryden's imagery, often borrowed, and occasionally over-profuse by present day standards, is not infrequently a screen that hides triviality of thought. Bunyan's more obvious imagery is largely biblical and popular, but in his habitual use of allegory his genius is revealed. Not

only does he keep near to earthy reality at all times (if his vague visions of a glowing heaven be excepted) but when most moved he hurries and compresses thoughts, without confusing them, in a manner noticeable in the later plays of Shakespeare. His prose is as far removed from the pamphlet style of Nashe as from the scholarly ornateness of Burton.

Dryden, in his selection of words, paid the same attention to propriety and harmony that he did in the general ordering of his style. He handles colloquialisms with the greatest circumspection, never accepting what is crude and offensive; his appeal is primarily to the minds of his readers. One step removed from homely reality, his works please but never shock. Moreover, he not only raised the vernacular out of the common, but brought down scholarly terms to the same mid-level. He used no terms from Latin, French, and kindred languages, which did not seem readily acceptable and necessary additions to the English language. His Gallicisms and Latinisms, like his occasional unhappy images, serve only to indicate that his prose belongs to the first of the modern period.

Yet, in one respect, Bunyan is in advance of him. Without blinding himself to the value of the essential qualities of clearness, simplicity, and order, manifest in the secular writings of the time, Bunyan refused to sacrifice imagination and realism for propriety and polish.

Part of this refusal may be ascribed to his Puritan convictions, part to his sturdy common sense which rejected impatiently both the narrow vision of the so-called "Age of Reason" and the affectation that too often went hand in hand with the urbanity of its diction and style. He seems to say like Dr. Johnson, "My friend, clear your mind of cant." If Dryden is the ancestor of Addison, Bunyan seems often to point the way to Swift.

APPENDIX I

The amount and nature of John Bunyan's reading has been the subject of much controversy. The disparity between what he admitted that he had read and what he may actually have read is due largely to his own feeling that few books merited being kept or even read by a true Christian. He denominated "the pride of library", of men who "secretly pride themselves to think it is known what a stock of books they have", as one of the "closet sins" of imperfect Christians (Works, 322). His own library in later years was described by a visitor (Reliquiae Hearnianae, ed. Bliss, London, 1869, 2: 157) as consisting "---only of a Bible and a parcel---of books---written by himself---". He confessed himself---"empty of language of the learned---" (Works I, 152), and gloried that he could not "---with Pontius Pilate, speak Hebrew, Greek, and Latin." (Works I, 152).

I

The following writers have been suggested as having particularly influenced Bunyan:

- A. The Writers of Chap-Book Romances.
- B. Previous Writers of Religious Allegory.
- C. The Writers of Emblems and Homiletic Tracts.
- D. Spenser.
- E. Holinshed, Froissart, and the Chroniclers.
- F. Shakespeare.
- G. Milton.

A. The popular literature of the day, ballads and actavo romances cheaply printed in black-letter, was designed expressly for Bunyan and his class; to this group of adventure stories the Fairie Queen, then as now, did not belong. William London's contemporary Catalogue of the Most Vendible Books in England contains:

Prince Arthur
Parismus
Ornatus and Artesia
Palmerin of England
Palmerin d'Oliva
Paris and Vienna
Valentine and Orson
The Seven Champions.

These are all full-length romances; the later abridged copies did not appear until near 1700. Though Bunyan condemns such books as "odious atheistical pamphlets", "filthy ballads and romances", (Works III, 16), "beastly romances, "and books full of ribaldry," (Ibid III, 18), and deplored them as not only idle, worthless, bringing no advantage to the reader (Ibid. III, 364), but also lying (Ibid. III, 89), conducive to unrepentance (Ibid. IV, 364), and very likely lascivious (Ibid. IV, 16), he had read them in his boyhood and was greatly influenced by them. In Pilgrim's Progress he merely substituted the dream world of religion for the dream world of romance; the giants difficulties and enchantments remain. "Small wonder that some of his congrega-

tion advised him not to print, saying, 'John, not so!' (Harold Golder, John Bunyan's Hypocrisy, North American Review, June 1926).

B. The list of previous religious pilgrimages to which Bunyan might have been indebted is very long. A few examples may be named:

Deguileville	<u>The Pilgrimage of Man.</u>
De Carthenay	<u>The Voyage of the Wandering Knight.</u>
Patrick	<u>Parables of the Pilgrim.</u>
Skelton	<u>Of Man's Life and Peregrinacion</u> , (tr. of Deguileville?)
M. G.	<u>The Pilgrim's Pass to the New Jerusalem.</u> (1659).
Welles	<u>The Soule's Progress to the Celestial Canaan</u> (1639).
Lover	<u>The Holy Pilgrim</u> , (1618).
Lindsay	<u>The Godly Man's Journey to Heaven.</u>
Wright	<u>The Pilgrimage to Paradise</u> , (1591).

Every major incident in Christian's journey can be paralleled in these and similar works, and the epistle prefixed to John Downame's, The Christian War-Fare, (London, 1634), is almost an outline of Pilgrim's Progress.

The information presented here is drawn chiefly from two articles by Harold Golder:

Bunyan and Spenser, P. M. L. A., (Vol. 45, 1930), 216 ff., and Bunyan's Valley of the Shadow, Modern Philology, (Vol. 27, 1929-30), 55 ff.; and from the Chapter on Scripture and Allegory in G. R. Owst's Literature and Pulpit in Medieval England, (Cambridge, 1933).

C. Bunyan's books of emblems and the passage in Pilgrim's Progress Part II, where Matthew questions Prudence (II, 100), are part of a direct tradition that goes back to Anglo-Saxon days. The titles which follow show the general nature of such works:

Lugdini: Alciats Emblems (1551)

Whitney: A Choice of Emblems gathered out of Sundrie Writers, English and moralized. (1586)

Harney: Schola Cordis, in 47 Emblems (1647)

D. It is unlikely that Bunyan was influenced directly by Spenser. Mr. Harold Golder after a careful weighing of points for and against such an influence, says, "We possess no evidence, beyond that furnished by a parallel in incidents between the two works, of Bunyan's having owned, borrowed, read, or even heard of the Fairie Queene. No statement of Bunyan's autobiography, no hint from any of his contemporaries, no allusion in his sermons, no suggestive touch in any of his other allegorical works, no turn of phrase nor reminiscent word or line in any of his poems, provides this supplementary evidence."

(Bunyan and Spenser, P. M. L. A., Vol. 45, 1930; 217)

The parallel in incidents between Bk. I of the Fairie Queene and Pilgrim's Progress Pt. I is in outline:

Fairie QueenePilgrim's Progress

House of Holiness with
porter four damsels, sober
entertainment of the Knight.

House Beautiful.

Sight (by Red Cross Knight) of
Hierusalem from Mount of
Contemplation.

View of the Delectable
Mountains from which, in
turn, Christian sees the
Celestial City.

Battle with Dragon and
miraculous restoration of
the Knight.

Encounter with Apollyon.

Note also Spenser's "Cave of Despair" and Bunyan's
"Castle of Giant Despair" (Carpenter, Spenser's Cave
of Despair, P. L. M. A., Vol. 12, 1897).

E. The Holy War in many places reminds readers of
the old chronicles (Ed. note to The Holy War, Works III),
principally because it describes medieval, not Biblical
or seventeenth century methods of warfare.

F. At least two songs in Pilgrim's Progress., that of
Mr. Valiant-for-Truth beginning:

"Who would true valour see,
Let him come hither;
One here will constant be,
Come wind, come weather."... (Works II, 127),

and that of the shepherd boy in the Valley of
Humiliation:

"He that is down, needs fear no fall,
He that is low, no pride:
He that is humble, ever shall
Have God to be his guide...etc." (Works II, 102),

are obvious adaptations of Elizabethan songs. In the days of Bunyan's boyhood Shakespeare's plays were still performed in country barns (Works II, 2), and favorite songs from them were on everyone's lips. The Puritans who could not tolerate the songs adapted them to a religious theme as Burns reworded ribald tavern songs of his day, or as street corner religious services to-day make hymns of popular songs. In this connection note the discussion of Ballads and Broadsides by C. H. Firth in Shakespeare's England (Oxford, 1932), Vol. II Ch. XXIX, 511 ff. Bunyan need not have read Shakespeare to have been influenced by him. The idea of a stage was not absent from his mind as is shown by such references as the following:

"The Bible is the scaffold or stage that God has builded for hope to play his part upon in this world." (Works II, 504).

G. The parallels between the Holy War and Paradise Lost make it almost certain that Bunyan borrowed ideas from Milton. It is significant too, that Grace Abounding, written immediately previous to the Holy War, in the same period, 1666-72, contains such ^{possible} echoes of Paradise Lost, (1667), as the following:

"This made a strange seizure upon my spirit: it brought light with it, and commanded a silence in my heart of all those tumultuous thoughts that before did use like masterless hell-hounds to roar and bellow, and make a hideous noise within me." (Works I, 23).

"A cry of Hell Hounds never ceasing bark'd
 With wide Cerberean mouths full loud, and rung
 A hideous peal." (P.L. II 754-6)

"-----and ceases now
 To bellow through the vast and boundless deep."
 (P.L. I, 176-7)

"-----Whirlwinds of tempestuous fire."
 (P.L. I, 77)

Bunyan probably had read Milton's Sonnet on the Late Bloody Massacre in Piedmont and perhaps had read some of his English controversial writings. He condemned the Roman Catholic church for

"----those bloody massacres that have been committed by her hand both in France, Ireland, Piedmont"-- (IV, 170).

We have Bunyan's statements to show that he read the following works in addition to his Bible and Concordance. (He wrote answers to some of them).

Dent	<u>The Practice of Piety</u>	(Works, I,6).
Dent	<u>The Plain Man's Pathway to Heaven</u>	(" I,6).
D'Anvers	<u>A Treatise of Baptism</u>	(" I,467)
Baxter	<u>A work on Baptism</u>	(" I,471)
Denne	<u>Truth Outweighing etc.</u>	(" I,466)
Burroughs	<u>The True Faith of the Gospel of Peace Contended for</u>	(" I,91).
Luther	<u>Commentary on the Galatians</u>	(" I,18).
Fowler	<u>The Design of Christianity</u>	(" IV,221)
Clark	<u>The Looking-Glass for Sinners</u>	(" IV,24).
Penn	<u>Sandy Foundations</u>	(" II,525)
Foxe	<u>Acts and Monuments</u>	(" IV, 128)
T.P.&W.K.	<u>Some Serious Reflections on that Part of Mr. Bunyan's Confession of Faith Touching Church Communion with Unbaptized Believers.</u>	
Jesse	(Similar to Above.)	

The Fearful Estate of Francis Spira(Works, I, 163, et passim)Campion (Works not named) (Works IV, 268 et passim)

All the above named works, whether autobiographical, instructive, or controversial, treat of religious problems.

Elsewhere in his works Bunyan refers more or less directly to reading and to books. A list of sixteen such references follows:

1. Ranters' books. (Works I, 9).
2. A longing to read "some ancient Godly man's experience" in battling temptations. (Ibid. I, 129).
3. Ballads, news-books, George on Horseback, Bevis of Southampton, books that teach "curious arts" or tell of "old Fables" (Ibid. I, 166).
4. "I find that men as high as trees will write Dialogue-wise; yet no man doth them slight For writing so." (Ibid. II, 10).
5. "I know there are many that have treated of good works in large and learned discourses; but I doubt all have not so gospelized their discourses as becomes them." (Ibid. II, 164).
6. The need of a discourse about good works in general. (Ibid. II, 164).
7. "----though there are many excellent heart-affecting discourses in the world that tend to convert the sinner, yet I had a desire to try this simple method of mine." (Ibid. II, 456).
8. He speaks of writers who love to tell "Things done of old", and who excel in "Historiology."

"Of stories I well know there's divers sorts,
 Some foreign, some domestic, and reports
 Are thereof made, as fancy leads the writers:
 (By books a man may guess at the inditers.)
 Some will again of that which never was.
 Nor will be, feign (and that without cause)
 Such matter, raise such mountains, tell such things
 Of men, of laws, of countries, and of kings;
 And in their stories seem to be so sage,
 And with such gravity clothe every page,
 That though their frontispiece say all is vain
 Yet to their way disciples they obtain." (Ibid. III,
 5).

9. A reference to persecution in the Marian days,
 (Foxe). (Ibid. III, 330).
10. ..."many excellent heart-affecting discourses."
 (Ibid. IV, 17).
11. "examples of God's wrath upon men." (Ibid. IV, 17).
12. "such books---and discourses as have a tendency
 to make a man sensible of, and to break his heart
 for sin." (Ibid. IV, 29).
13. References to Tudor history. (Ibid. IV, 144).
14. "Some may think it strange, since God's church
 has already been so well furnished with sound
 grounds and reasons by so many wise and godly
 men, for proof that the first day of the week
 is our true Christian sabbath, that I should
 now offer this small scale treatise upon the
 same account." (Ibid. IV, 195).
15. "But instead of the holy words of God, being,
 as you feign, conscious to yourself, you cannot
 do it as well as by another method, viz., the
 words of Mr. John Smith. Therefore you proceed
 with his, as he with Plato's, and so wrap you up
 the business." (Ibid. IV, 247).
16. "I will tell you a story that I have read of
 Martha and Mary; the name of the book I have
 forgot;
 I mean, of the book in which I found the relation;
 ---It is three or four and twenty years since I
 saw the book." (II, 468-9)
 (This was in 1688--he read the book about 1664-5.

He had been imprisoned in 1660 and supposedly had no library but Foxe and the Bible. Yet here he speaks as though he had read much at that time. The same may be true of other periods of his life.)

The above quotations indicate:

- A. That Bunyan had read rather extensively in the literature of religious controversy. (1,2,5,6, 7,9,10,11,12,13,14,15)
- B. That he had some knowledge of writers of "Histori-
ology", both English and foreign, and was contemptuous of them. (8,9)
- C. That he had at least noticed the vogue for heroic romances. (4)
- D. That the names of Plato and Aristotle were familiar enough to slip glibly from his tongue. (15)
- E. That he was acquainted with ballads, news-books, and chap-book romances. (3)
- F. That he has probably not told us all he read. (16)

APPENDIX II

The six extracts from the works of Bunyan and Dryden which follow illustrate their styles and show the proportion of native to non-native words in their prose. Underlined words are non-native. The percentage of underlined words is given at the end of each extract.

1. Literary Criticism

"The composition of all poems is, or ought to be, of wit; and wit in the poet, or "wit writing" (if you will give me leave to use a school-distinction), is no more than the faculty of imagination in the writer, which, like a nimble spaniel, beats over and ranges through the field of memory, till it springs the quarry it hunted after; or, without metaphor, which searches over all the memory for the species or ideas of those things which it designs to represent. "Wit written" is that which is well defined, the happy result of thought or product of imagination. But to proceed from wit in ^{the} general notion of it, to the proper wit of an Heroic or Historical Poem, I judge it chiefly to consist in the delightful imagining of persons, actions, passions or things.

25%

(Works, III 260)

Framework of Native Words

The...of all...is or ought to be of wit; and wit in the...or Wit writing if you will give me leave to use a school...is no more than the...of...in the writer, which, like a nimble...beats over and...through the fields of...till it springs the...it hunted after; or, without...which searches over all the...for the...or...of those things which it...to Wit written is that which is well...the happy...of thought or...of... But to...from wit in the... ... of it to the...wit of an...or...I...it...to...in the ...of...or things.

Substance of Non-Native Words

...composition...poems...poet...distinction; faculty
 ...imagination...spaniel...ranges...memory...quarry
 ...metaphor...memory...species...ideas...designs
 ...represent...defined...result...product...imagination...proceed...general notion...proper...Heroic
 ...Historical Poem...judge...chiefly...consist...
 delightful imagining...persons actions passions...

2. Satire

Og may write against the king if he pleases, so long as he drinks for him; and his writings will never do the government so much harm as his drinking does it good; for true subjects will not be much perverted by his libels, but the wine-duties rise considerably by his claret. He has often called me an atheist in print; I would believe more charitably of him, and that he only goes the broad way, because the other is too narrow for him. He may see by this, I do not delight to meddle with his course of life and his immoralities, though I have a long bead-roll of them. I have hitherto contented myself with the ridiculous part of him, which is enough in all conscience to employ one man; even without the story of his late fall at the Old Devil, where he broke no ribs, because the hardness of the stairs could reach no bones; and I have always known him heavy; the miracle is, how he got up again.

13%

(Ibid. III, 106-8)

3. Personal Letter Written in Haste

For this time I must follow a bad example, and send you a shorter letter than your short one: you were hinder'd by dancers, and I am forc'd to dance attendance all this afternoon after a troublesome business, so soon as I have written this, and seal'd it. Onely I can assure you that your father and mother and all your relations are in health, or were yesterday, when I sent to enquire of their welfare.

On Tuesday night we had a violent wind, which blew down three of my chimneys, and dismantled all one side of my house, by throwing down the tiles. My

neighbours, and indeed all the town, suffer'd more or less; and some were kill'd. The great trees in St. James's Park are many of them torn up from the roots: as they were before Oliver Cromwell's death, and the Queen's: but your father had no damage. I sent my man for the present you design'd me; but he return'd empty-handed; for there was no such man as Carter, a carrier, inning at the Bear and Ragged Staff in Smithfield, nor anyone there ever heard of such a person; by which I guess that some body has deceiv'd you with a counter-feited name. Yet my obligations are the the same; and the favour shall always be own'd by, etc.

11%

(Ibid. II, 76-8)

4. The Opening of One of Bunyan's Carefully Reasoned Sermons

I shall not at this time discourse of every particular at large included in these words; but shall briefly fall upon those things that I judge most necessary for the people of God. Neither shall I need to make any great preamble to the words for their explication; they themselves being plain, and without that ambiguity that calleth for such a thing; the general scope being this, That they which have believed in God should be careful to maintain good works.

But, yet to prosecute what I intend with what clearness I may, I shall in a word or two make way for what is to be the main of this book.

16%

(Works II, 165)

5. A Style Resembling Euphuism

"Take heed of being offended with magistrates, because by their statutes they may cross thy inclinations. It is given to them to bear the sword, and a command is to thee, if thy heart cannot acquiesce with all things, with meekness and patience to suffer. Discontent in the mind sometimes puts discontent into the mouth; and discontent in the mouth doth sometimes also put a halter about thy neck. For as a man speaking a word in jest may be for that

hanged in earnest, so he that speaks in discontent may die for it in sober sadness."

15%

(Ibid.

6. Narrative

"Then Apollyon straddled quite over the whole breadth of the way, and said, I am void of fear in this matter. Prepare thyself to die; for I swear by my infernal den that thou shalt go on farther: here will I spill thy soul. And with that he threw a flaming dart at his breast; but Christian had a shield in his hand, with which he caught it, and so prevented the danger of that.

Then did Christian draw, for he saw it was time to bestir him; and Apollyon as fast made at him, throwing darts as thick as hail by the which, notwithstanding all that Christian could do to avoid it Apollyon wounded him in his back: Apollyon, therefore, followed his work amain, and Christian again took courage, and resisted as manfully as he could. This sore combat lasted for above half a day, even till Christian was almost quite spent..."

10% (Proper Names Counted Once) (Ibid. II, 21-2)

APPENDIX III

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Introduction

This appendix contains approximately four thousand words from the Essay of Dramatic Poesy and the first part of Pilgrim's Progress. Words in prefatory material, marginalia, and in direct quotations, were not used in this compilation. Articles, prepositions, conjunctions, auxiliaries, and very common words such as make up over half of ordinary speech were also omitted. The underlined words in the following passages show the type of words that are included in the appendix:

It is not the pleasure of the King that the place should remain so bad. His labourers also have, by the direction of his majesty's surveyors, been employed for above these sixteen hundred years about this patch of ground, if perhaps it might have been mended: yea, and to my knowledge, said he, here have been swallowed up at least twenty thousand cartloads, yea, millions of wholesome instructions, that have at all seasons been brought from all places of the King's dominions, (and they that can tell, say they are the best materials to make good ground of the place).
(Bunyan, Works, II, 15)

100 words

There are some of these impertinent people of whom you speak, answered Lisideius, who to my knowledge are already so provided, either way, that they can produce not only a panegyric upon the victory, but, if need be, a funeral elegy on the duke; wherein, after they have crowned his valour with many laurels, they

will at last deplore the odds under which he fell, concluding that his courage deserved a better destiny. All the company smiled at the conceipt of Lisideius; but Crites, more eager than before, began to make particular exception against some writers, and said, the publick magistrate ought to send betimes to forbid them. (Dryden, Works, II, 36)

100 words

Young's Analytical Concordance to the Holy Bible was used to distinguish the words which are found in the Bible from those which are not found there. The New English Dictionary was used to determine the derivations and approximate dates of first appearance of the non-biblical words.

Where possible words from Bunyan and Dryden are arranged in parallel columns for ease of comparison. Proper names, hyphenated compounds, and a few italicized foreign words, are listed separately.

The two tables at the end show the number of words in the various lists.

Words Found in Concordance to Bible

1. (a) Bunyan

abhor
abroad
abundance
abundant
abundantly
abuse (v)
acceptance
accompany
accomplishment
according
accuse
administration
adultery
advantageous
adventure (v)
advice
afflict
affliction
afresh
aged
agony
alien
alienate
alms
allure
aloud
amaze
amazed
amazement
amen
amendment
amiss
angrily
anon
another
ant
apace
ape
apply

(b) Dryden

arise
armed
armoury
arrogancy
arrow
art
ascend
ascent
assault (v and s)
assurance
aside
asleep
associate (v)
attain
avenger
averse
awake
aware
babe
back (s)
backward
backwardness
bag
bank
banner
barbarian
bare
base
baser
beast
beat
beautiful
beauty
bed
bee
befall
beggar
beguile
behave
ability
accord
acknowledge
acquaint
addition
admiration
admire
ado
advantage
adventure
affair
affinity
age
agree
aim (v)
alike
allege
allow
almost
already
amend
amongst
anchor
ancient
appear
appearance
appointment
approve
apt
arrive
arts
ask
assure
attend
attentively
audience
author
authority
avoid

beholding	bride	balance
bell	bride-groom	barbarous
belly	brim	barbarously
bemire	brimstone	barren
benefit	brink	barrenness
beset	broider	bed-chamber
besides	brow	bee
bestir	brute	beforehand
betake	buffet	beg
bethink	burden	begin
betterment	burn (v)	beginning
bewitched	burst	behalf
bid	by-way	bent
billow	cage	best
bind	call	betimes
birth	candle	better
birthright	carcase	bird
bite	carnal	bloody
bitter	cast	below (s)
blaspheme	castle	blunt
blasphemy	cattle	board (s)
blessed	caution	borrow
blessing	celestial	bound (s)
blind	chaff	bountifully
blush (v)	chain (v and s)	box
boaster	champion	bring
boat	chance (v)	broil
bodily	charge (s)	brook (s)
bolt (s)	chariot	build
bond	charity	bury
bondage	chastise	calm
bondwoman	cheek	care
bone	cheer	careful
border	cherubim	carefully
borne	chew	careless
bosom	chide (v)	carelessly
bottom	children	carelessness
bottomless	chill (v)	cause
bound	church	cautious
bow (s)	churl	cautiously
bowels	circumcise	ceremony
brass	clad	change
bread	clap	channel
breadth	clay	chimney
breast-plate	climb	choose

clean	creature	chronicles
cleanse	crooked	close
cleave	cross	closely
cloud	crown	coast
cluster	crucify	cold
coat	crush	colour
cogitation	crystal (a)	come
comely	cud	command (s)
comfortably	cunning	common
comforter	curiously	commonly
commandment	cut (v and s)	commonwealth
commission	cymbal	communicate
commotion	dainty (s)	compact
companion	damnable	comparable
company-keeping	damnation	compass (v and s)
compare	damp (a and s)	compassion
comparison	damsel	complaint
complain	danger	complete
conclusion	dark	comprehend (v)
condemnation	darkness	condition
confederate	dart (s)	conduct (v)
conference	dash	confederacy
conformable	day-time	confess
confusion	dazzle	confident
congregation	dead	confirm
conscience	deadly	confuse
consent (v)	deal (v)	congratulate
consolation	dear	consent (s)
consult	debate	constrain
contain	debt	consummate (v)
content (s)	deceitful	contend
continually	deed	content
conviction	defile	continuance
card	defraud	contradiction
corn	degree	contrary (s)
corruption	delectable	contribute
cost	deliverance	controversy
counsel	demonstration	conversion
count (v)	den	convey
countenance	depart	convince
couple	deride	correct
covenant	descend	covetous
covet	desert (v and s)	crafty

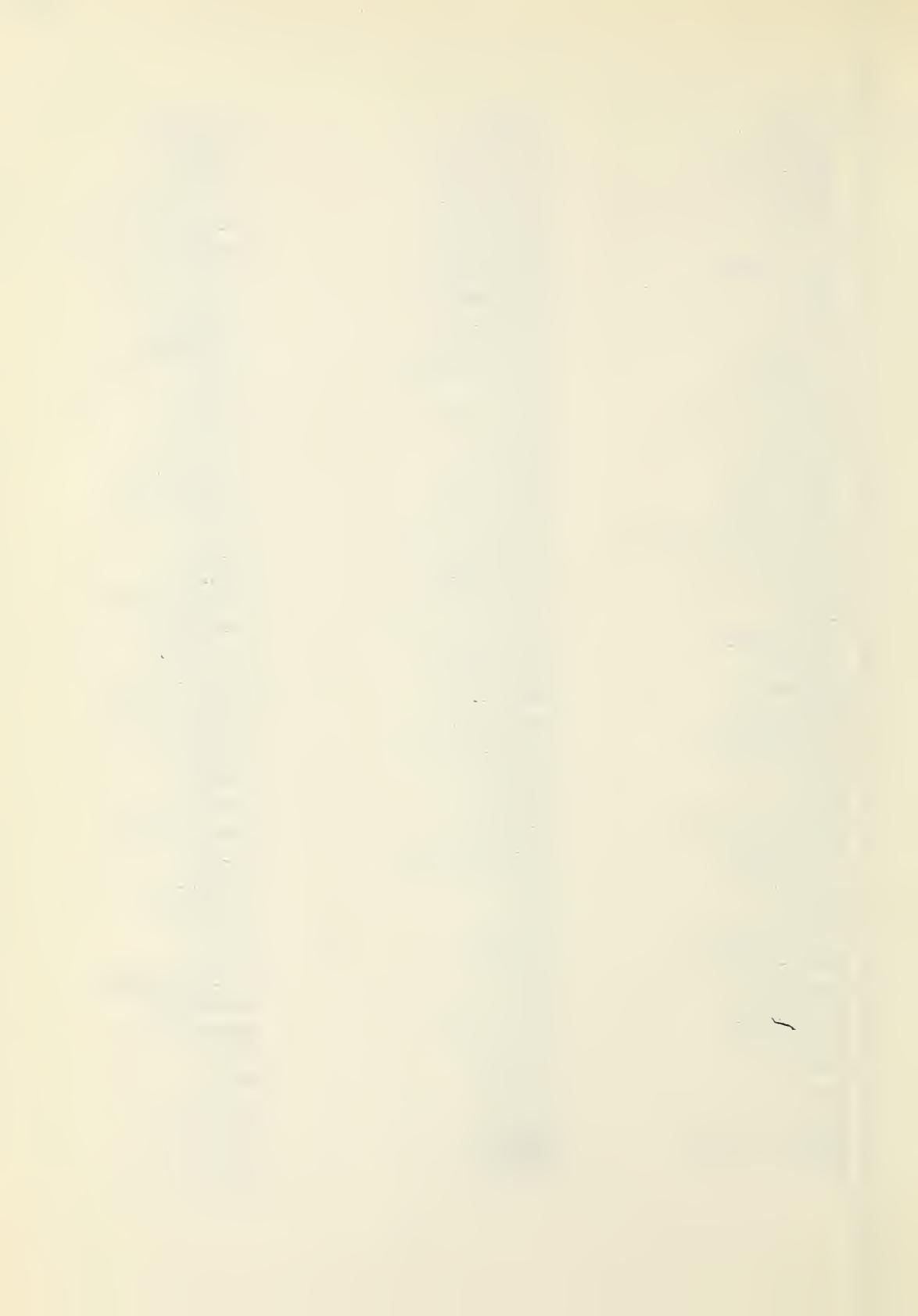
desirous	dungeon	crave
desperate	dunghill	creep
despite (s)	dust	crown (v)
destroyer	eat	cumber
detain	eaten	curiosity
devil	edification	current
devour	egg	custom
dig	elder	dance
dip	eldest	dancing
direct	else	darkly
directly	embrace	dead (a)
direction	employ (v)	dearth
dirt	enchanted	debase
disciple	end (v and s)	decide
discontent	endless	decree
discontented	engine	deeply
discourage	engrave	defense
discretion	enjoy	defer
disdainful	enmity	degenerate
disease	entangle	delightful
dismay	erect	demand
disobey	espy	deny
dispose	error	denial (a)
dissemble	even	departure
dissolve	everlasting	deprive
distract	everlastingly	descent
distraction	evidence	deserve
distress (v and S)	evil (a and s)	determinate
distressed (a)	examination	difference
ditch	exhortation	different
diverse	expound	dignity
doctrine	fade	diligence
doer	fain	discern
dog	faint	discover
doleful	fair	disfigure
dominion (s)	faith	disguise
door	faithless	dish
dote	false	dishonour
doubt (s)	family	dishonourably
drawn (a)	fare (v)	disposition
dread	farthing	dispute
dream	fast	disquiet
drop	fat (s)	distant
drought	fear	drag

fearful	foul	dress
fearfully	frame (v)	drowsiness
feel	fraud	drunken
fellowship	fresh	due
felon	friend	duke
fence (v and s)	friendship	dumb
fetch	fro	duty
fetter (v)	fruit	east
field	fulfill	eastern
fierce	furlong	easy
fiery	furnace	easiness
figure	gain	effect
filth	gallows	either
filthy	garment	elaborate
find	garner	elder (a)
finger	gate	election
fire	gather	empire
firm	gaze (v)	emulation
firmly	generation	endeavour (s)
firmament	giant	endure
fix	gin	enemy
flame	gird	entire
flaming	glad	equally
flatter	glitter	ere
flatterer	glory	establish
flint	go (walk)	eternally
flee	gnaw	even (level)
flesh	goad	evening
fleshly	godly	event
flock	gold	exalt
fly	goodman	exceedingly
fail (v)	gospel	excellence
fold	governor	expectation
folded	grave (a and s)	extremity
folly	greedy	fable
fool (s)	green	fall (v)
footman	brief	fame
forehead	grieve	famous
forgetful	grievous	fare (s)
forgetful	grievously	fasten
forgiveness	groan (v and s)	fatherless
forsake	guard	favour (v and s)
forth	guilt	favourably
	guilty	

golf	humility	fetter
gush	hunger	few
habergeon	hurtful	fierceness
habitation	hypocrisy	find
hale	hypocrite	fail
halter	ignominy	forefather
hammer	ignorance	foresee
hap	ignorant	forward
haply (vid.happily)	image	frequent (v and a)
happen	immediately	further
harden	immortality	fury
hare	impediment	gay
harmless	implacable	gentle
harness	impute	get (v) (cf. beget)
harp	incorruptible	gnat
harvest	indignation	god
hate	influence	gravity
haughty	inform	great
haunt	inhabit	greatness
haven	iniquity	gross
hay	ink-horn	grounded
hazard (v and s)	insomuch	grow
heal	instrument	growth
hearken	intent	half
heaven	intercession	hasty
hie	intermission	hearty
heed	interpreter	heavy
heel	invisible	height
heir	invite	help (v)
helmet	inwardly	hence
help	iron	hereafter
helper	issue (v)	hide
heretic	jaw-bone	horror
Highest, the	joint (s)	hour
highway	jot	household
hither	journey	image (v and s)
honest	journeyman	imaginable
honourable	joy	imaging
hoof	jump	incredible
hope	jurisdiction	injure
hot	key	instruct
howl	kindle	intelligence
humiliation	kindred	intrude

kingdom	loins	invade
kiss	look	invent
knave	lost	jealousy
knee	lot	join (v)
knife	loving	joining (s)
knock	lower	joint (a)
lad	lucre	justly
lade	magnify	kernel
laden	main	kill
lake	male	kin
lament	manifold	kind (a and s)
lamentable	market	lady
lamentation	marvel	land (v)
lamp	mast	last
lance (v)	meddle	late
lane	mediator	lately
lap	meditate	latter
laugh	meekness	lazy
launch (v)	mention	lead (v)
lavish (v)	merchandise	least
law	merciful	leave (v and s)
lay (v)	mercy	leaving (s)
lean (v)	mercy-seat	leisure
leaf	mess	let (v)
leave	mighty (s)	lewd
left (a)	milk	lift
length	mind (v)	light (s)
lest	mindful	like (a)
let (v)	mine (s)	likewise
letter	minister (v)	limit
lick	ministration	line
lie	miracle	listen
life	miry	lofty
life-time	misery	long
lighten (v.i.)	mistrust (s)	longing (a)
lily	monument	lord
lineage	moreover	love
lion	morning	lover
lip	morrow	magistrate
lo	mortal (a)	magnificence
load (v and s)	mountain	maid
loaf	mourning	malignity
lodge	move	man

moved	pang	mankind
murder (s)	parchment	manners
muse (v)	parlour	marry
music	partake	may (v)
mystery	partaker	mean (v, s and a)
nail	parting	measure
nakedness	passenger	meat
neck	pathway	medicine
net	patience	memory
night	patient	merrily
nimbly	patriarch	might
moise (v)	pave	mile
noon	paw (v)	mingle
north	pearl	mirth
nostrils	pedigree	miscarry
notable	pen (s)	miserable
note (v)	penny	miss
notwithstanding	peradventure	mix
nurse	perdition	mixed
nut	performance	moderation
oath	peril	modest
obstinate	perplexity	modesty
odious	persuade	mount
offence	perverse	murder (v)
offended	pervert	murmur (v)
oftentimes	pestilent	namely
ofttimes	picture	navy
oil	piece	near
opportunity	pierce	necessary
orchard	pilgrimage	need
ordinance	pillar	noble
otherwise	pit	nothing
outgo	pitch	oar
outlandish	pitcher	obey
over-much	pitiful	observation
overrun	pity	observe
overtake	plain (s)	occasion
overturn	plead	old
own (v)	plough	omit
owner	pluck	oppose
ox	plume	oracle
painfulness	plump	ordain
palm	pocket	order (v)



point (s)	raiment	ordered (a)
poison	raisin	organ
policy	rouge (v)	ornament
portion	rare	ought (v and s)
possess	rattle	overcome
pottage	reap	overflow
pound	rebuke	pain (v)
power	redeem	paper
pray	refine	pardonable
precious	reformation	parent
presence	refuse	part
present	region	path
press (v)	reject	pattern
presumptuously	rejoice	peaceable
pretence	relieve	people
prevail	remain	perfect (v and a)
prick	remainder	perfection
pride	remedy	perfectly
principle	remembrance	perform
prison	renew	perpetually
prisoner	rent	philosopher
prize (v)	repentance	philosophy
process	report (s)	physician
proclaim	reproach	plain (a)
profane	reproachfully	plainness
profitable	resolve	planet
promise	respect (v)	plant
proof	respite	play (v)
prophecy	restitution	please (v)
prophet	restrain	plenteous
prospect	resurrection	polish
providence	retire	possible
provision	revel	posterity
provoke	revelation	preacher
pulpit	revile	precept
purse	rich (s)	prefer
quake	rid	prescribe
quench	right	preserve (v)
quiver	righteous	presume
rag	righteousness	presumptuous
rage	rioting	prevent
rail	river	price
railer	rear	principal
railing	roaring	prize (s)

robber	shoot	promising
robe	shout	proper
rod	sick	proportion (v and s)
roll (s)	sigh (v)	prose
rule (v)	sighingly	prosperous
rumble	sign	protection
rush	silent	provide
rushing	silly	province
safe	silver	prudent
safety	sin	punish
saint	sink	punishment
salt	sit	pure
salutation	skill	purity
salute	skirt	purge
sanctify (v)	skull	push
satyre	slander	quarrel
savour (v and s)	sling-stone	race
scale	sluggard	raise
scent	smell (v and s)	rather
scholar	smite	raven
schoolmaster	smoke	reach
science	snare	ready
scourge	solave	recount
scum	solitarily	recover
sea	son	reform
search	sore	reign
season	sorrow	remaining
secretly	sort	remember (v)
securely	soul	remove
seed	south	reproach (v)
sell	sow (v)	reputation
sepulchre	spectacle	request
seraphim	speechless	require
serpent	speed (v)	requite
service	spill	resemblance
shake	spiritual	resemble
shallow	spoil (v)	respect (s)
shame	sport	rest
shameful	spring	restore
shelter	sprinkle	retain
shepherds	stable	riddle
shield	stagger	ride
shoe	stand	rise

star	talker	rite
stare	tare	robbery
stately	tarry	room
steel	taunt	round (v)
steep	tear	royal
steepness	tell	rubbish
step (v and s)	temporal	sacrifice (v)
stick	tempt	sadness
stiff	tender	satire
stink	tent	satisfy
stinking	terror	school
stir (s)	thanksgiving	seem
stocks	therein	senate
stomach	thereto	send
stone	therewith	sentence
stout	thick	separate
straight	thief	serve
strange	thither	severity
stranger	threaten	sharp
strangle	threatening	shew
straw	threshold	short
strength	throne	shortness
string	thus	should
stripe	tinkle	shower
strip (v)	tithe	silence (v and s)
strong (s)	title	similitude
stubble	tittle	sing
struggle	toe	single
stumble	together	skilful
subdue	token	sleight
subjection	toomb	slothful
substance	tomorrow	soft
suck	tongue	softly
suddenly	top	soldier
sire	torment	solemn
sun	trade	spectacles
supplication	traffic	speedily
swear	trample	spoil (s)
swearing	transfigure	spread
sweat	transform	steal
sweep	transgress	stir (v)
sword	transgressor	story
talk	trap	straiten

travail	void	stream
travel	voluntary	strike
traveller	vomit (v and s)	striking
tread	wages	stubbornness
treasure	wake	stuff
tree	wallow	subject (v)
tremble	wander	submit
trespass	wanton	suffer
tribulation	wares	summer
trouble	warrior	superfluity
trow	wash	superfluous
trumpet	wave	supply (v)
trumpeter	wave (v)	sure
try	wayfaring	swallow (s)
tumble	weak	swell (v)
turtle	weakness	sweetness
turtle-dove	wear	swerve
twitch	weary	take
typical	weather	task
uncircumcised	weep	taste
unclean	welcome (v and s)	teach
undefiled	well-beloved	thank (v and s)
undone	well-doing	theatre
ungodly	wheat	therefore
unholy	whereas	thin
unspotted	whereby	think
utmost	wherefore	though
utter	whip	through
utterly	whit	till
vain-glory	white	times
vale	whither	tolerable
valiant	whole	tool
verily	whore	torture
vigilant	wicked	touch
vile	widow	tradition
village	wife	triumph
villainy	wilderness	tumult
vineyard	win	tie
violate	wind	uncertain
violence	winding (s)	uncle
virgin	wine	unexpected
vision	winter	unknown
visit (v)	wipe	unprofitable
voice	wisdom	upright

withstand	urge
wizard	valour
woe	value (v and s)
wood	vanish
word	violent
world	virtue
worm	visit (s)
worship	walk
worthy	want
wot	warm
wound	warn
wrath	warning
wrestle	waste
wretched	weave
wrong	web
yea	west
yell	wherin
yonder	whether
youth	whirl
	wickedness
	wide
	wink
	wish
	without
	witness
	work (v and s)
	worn
	wrest
	writer
	writing (s)

2. Common to Bunyan and Dryden

able	break (v)	convenient
account	brethren	conversant
acquaintance	build	conversation
add	business	cool
advantage	captain	country
afar	carry	countryman
affirm	case	courage
afraid	catch (v)	covetousness
air	certain	cross (v)
alter	certainly	cruelty
altogether	chamber	cry
answer	change	curse (s)
antiquity	chief	curse (v)
anything	child	custom
appetite	choice	dare
appoint	choke	day
argue	city	decay
argument	clear	deceit
army	closet	deep
ashamed	clothe (v)	delicate
ashes	coals	delight
aught	comfort	deliver
away	command	delude
bad	commend	deny
battle	commendation	depth
bear (v)	commit	describe
beautify	company	desire (v)
begin	conceal	despair
beget	conceit	despise
behind	conceive	destroy
behold	concern (v)	die (v)
believe	conclude	diligence
bestow	condemn	discovery
betwixt	confession	distance
blame	confidence	divers
blemish	confirmation	doubtless
blood	confound	dragon
boast	conqueror	draw
body	consider	dreadful
bold	contemptibly	drink
book	continue	drive
born	contradict	drown
bound (v)	contrary	drowsy

dull	fellow	hurt
dwell	first	ill
earnest	fit	image
ear	flat	imagination
ease (v)	flattery	imagine
ease (s)	flight	importunate
empty	flourish	impose
encourage	flow	incline (v)
endeavour (v)	follow	increase (v)
endure	foot	industry
enlarge	forbear	instruction
enough	forbid	intend
entrance	force (v)	judge
envy (v)	foreign	judgment
envy (s)	forgive	just
err	form (v)	justify
error	former	kindness
escape	foundation	king
especially	free (s)	know
estate	free (v)	knowledge
esteem (v)	full	labour
esteem (s)	furnish	labourers
eternal	garden	lay
eternity	gentle	language
evident	ghost	leap (s)
example	girl	learned
exceed	glorious	leave (v)
excellent	ground	liberty
except	guide	lie (v)
execution	hand	light (s)
expect	handle	light (v)
experience	hang	little
eye	happiness	live (v)
face	hard	lodging
failing (s)	haste	longer
faithful	hear	loth
fall (v)	heart	love (v)
fall (s)	heathen	love (s)
far	high	low
farther	hinder	lust
fashion	hold	mad
fast	honey	maintain
fat	honour	malice
father	horse	malicious
fault	house	manner
feign	hundred	mark
		marriage

master	pay (v)	record (v)
matter	peace	refresh
meadow	perceive	regard
mean	perish	remember
meet (v)	perpetual	repent
mend (v)	perplex	reply
merry	person	resist
middle	pick	return
midst	piety	reveal
mind (s)	place (s)	revenge
mischief	place (v)	reverence
miserably	plague	revive
mistress	pleasant	reward (s)
misrepresent	pleasure	reward (v)
mock	poor	riches
money	pour	rock (s)
moon	praise	rough
mother	presently	row (v)
motion	prey	rude
mouth	prince	ruin (s)
multiply	private	ruin (v)
name	proceed	rule
narrow	produce	sad
nation	profession	save
natural	profit	scarce
nay	promote	secret
necessity	pronounce	see
neglect	prove	seek
neighbour	proverb	sense
never	pull	servant
next	purpose	set
noise (s)	pursue	settle
note (s)	put	several
notice	quiet	shadow
object (v)	quit	shake
offer	rain	shine (v)
opinion	rate (s)	shun
overthrow	ravish	side
pains (s)	read	sigh
paint	reading	sight
palace	reason	since
pardon (v)	reasonable	sincere
particular	rebel	sister
pass (v)	receive	slain
passage	reckon	slave
passion	reconcile	sleep

sober	tale	virtuous
soever	tear (v)	walk (v)
sooner	tedious	wall
sorry	teeth	wander
soul	tell	war
sound	testify	watch
space	testimony	water (s)
spare	theft	way
speak	thence	well
speech	thereabout	willing
spirit	thing	wing
spot	thought	wise
standing	tie	witch
state	time	withal
still	town	witness
stoop	tread	wonder
strait	trial	wont
street	trouble (v)	work (s)
strive	true	worse
succeed	truth	write
such	turn	wrought
sudden	vain	year
suppose (v)	vanity	yet
surprise (v)	vehement	yield
swallow (v)	venture (s)	zealous
sweet	vessel	
	virtue	

3. Biblical Proper Names

(a) Bunyan

Abiram	Holy	Peter
Alexander	Immanuel	Pharaoh
Ananias	Isaac	Pharisee
Ancient of Days	Israel	Philetus
Apollyon	Jacob	Philistine
Apostle	Jael	Redeemer
Beelzebub	Japheth	Rome
Cain	Jeremiah	Sapphira
Caanan	Jerusalem	Scripture
Christ	Jesus	Sea, Dead
Darius	Job	Sea, Red
Dathan	Joseph	(Selah)
Demas	Judas	Shamgar
Dives	Korah	Schechem
Egypt	Lazarus	Shem
Enoch	Legion	Simon
Esau	Leviathan	Sinai, Mt.
Evangelist	Lord, The	(Sir)
Gehazi	Lot	Sisera
Ghost, Holy	Master	Sodom
Gideon	Michael	Solomon
God	Midean	Spirit
Hamor	Moses	Tophet
Heman	Nebudchadnezzar	Valley of the Shadow
Hezekiah	One, Blessed	of Death
		Zion, Mt.

(b) Bunyan and Dryden

Abraham	David	Goliath
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III. Words Not In Concordance To Bible

1. (a) Bunyan French - Previous to 1500

a-carrying	fiercely	pitifully
acquit	fraternity	plight
address (v)	fray	preferment
adieu	frenzy	presumption
affirmatively	gallon	profits (s)
allegiance	gentry	prove
amity	guise	ransack
arbour	gum	reflection
argumentation	(h)arbour (s)	reform
arraign	hideous	reins (harness)
authentic	incident	reins (anatomical)
authorize	inclinable	scar (s)
band (s)	indictment	scorn
bedaubed (adj.)	indite	seasonable
benefice	infernal	sensible
brush (s)	inquire	sequel
butt	jointly	slavish
caitiff	laborious	stun
carrion	mangle	sturdy
certificate	melodious	subject
charge (v)	mend (amend)	text
claim	misinform	traitor
condition	mountainous	tyranny
customer	nonage	ugly
depute	pace	unadvised
disloyal	parish	undeserving
disturber	peasant	verdict
divine	pen (v)	victor
experience	persevere	villain
feat	pillory	vouchsafe
		warrant (s)

French - 16C.

abuse (s)	apparition	commodity
accoutre	attest	congee
actual	brave	contrariwise
admittance	carriage	course
affront	check (s)	cowardliness
annoyance	close (v)	cozenage

crazy	impartial	relative (a)
credit (s)	improvement	remand
curb (v)	inkling	roundly
detestation	judicious	sottish
distaste	juggling	stain
enjoyment	misjudge	surfeit
equipage	mockingly	surveyor
flash	mortgage (v)	tolerate
fragrant	nobility	troublesome
function	pawn (v)	venturous
gallop	precise	view
government	prejudice (v)	vileness
grapple	relation (s)	

French - 17C.

adhere	deportment	miscarriage
amuse	dismal	practical
brush (v)	garb	prediction
compliment (s)	insignificant	prevalency
conscientiously	minority	reflection
convoy (s)		review (v)

Latin - previous to 1500

distemper	moral	studious
infirmity	parts	substantial
inundation	sacred	suppress
melancholic	minister (s)	speculation

Latin - 16C

absolute	fact	propound
applaud	fantastical	rarity
associate (s)	gesture	recant
audacious	imminent	refute
considerate	insufficiency	reiterate
contents	lamentably	rigid
demonstrate	legal	runagate
disconsolate	material (s)	
efficacy	plausible	

Latin - 17C

antipathy	extraordinary	prediction
circumstantial	indulge	rationally
compliance	intimate	unanimously
condole		

abode	harsh	so-ho
ache	headstrong	soon
ale-bench	heedless	soundly
ale-house	heedlessness	speed
amain	hellish	spew
anything	hungering (s)	spotless
beck	irons	start
bench	lay	stave
be nighted	laughter	steadfastly
beshrew	leer	steadily
besmeared	lightsome	stile
bespattered	limb	straddle
betake	liver	straightway
bit (s)	loving	sunbeam
blest	lovingly	sunshine
bliss	manfully	swoon
blockhead	manhood	tart
boot	midway	thirsting
break	nap	tickle
brunt	nickname	tide
cartload	northern	towards
catch	ope	tradesman
chide	outright	tush!
clamber	overmaster	unburied
clap (s)	overreach	understanding
clout	overrule	unfold
coxcomb	picklock	urman
crack (v)	pitfall	unseen
crow (s)	plat	untrodden
cudgel (s)	quag	unutterable
deal (s)	round (v)	unwearied
defilement	schoolfellow	wade
dint (s)	score (s)	wave
disown	shape	warily
dizziness	sharer	wearisomeness
doom	shell	whereabout
ferryman	shift	whereat
fiend	shop	whine
fit (s)	shopkeeper	whisperingly
fondness	shrewd	whistle
foreman	sinner	wholesome
fright	slip (s)	winning (adj.)
game	slipper	wit (to -)
gather	slough	wits
grin	smoky	working (s)
hack (v)	smother	worthiness
hand	sneak (v)	worthless
		wren
		youngster

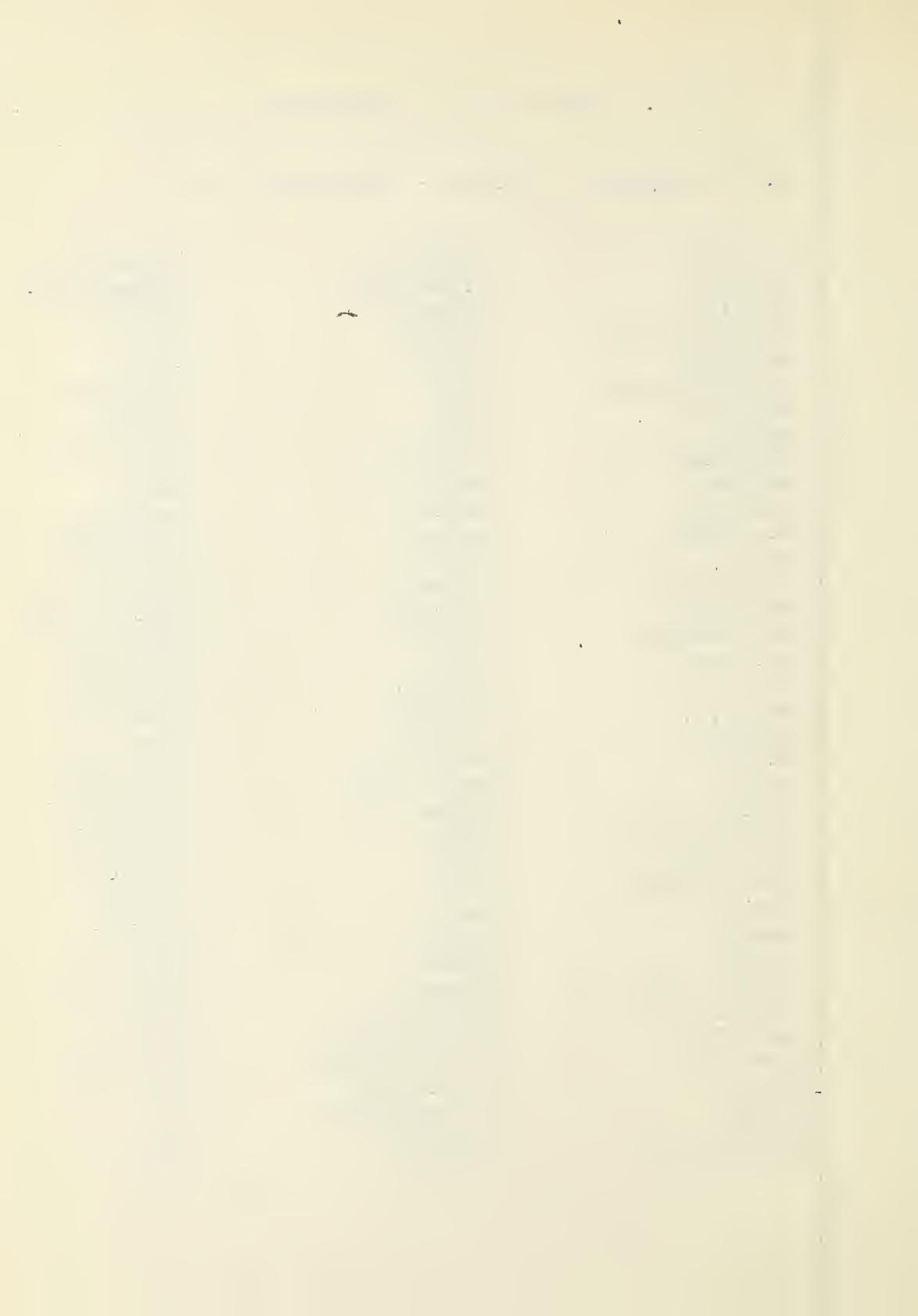
Bunyan - Miscellaneous

bedabble	hobgoblin	scramble
bedlam	hubbub	scrub
bag	hug	simper
bravado	loiter	sirrah
brisk	luck	slight
catechizer	nasty	slut
creak	prank	stifle
diametrically	puzzle	surly
dumps	rabblement	swagger
fumble	rack	sway
gazing (s)	rate (v)	tip (v)
hectoring	rogue	

III. Words Not in Concordance to Bible

1. (b) Dryden French - Previous to 1500

accident	destiny	interval
acquire	direct (a)	large (adj.)
adjoin	dispense	license
adjoining (a)	dotage	lieu
adjudge	doubly	logic
advantage (s)	duel	logician
agility	duke	luxury
alloy	duly	masculine
ambitious	duration	mass
amorous	eager	maxim
anatomy	effect (n)	measure
atecedent	evasion	memorable
art	expose	mercury
artificial	extreme (s)	merit (s)
assertion	friction	mistake (v)
assistance	feature	monarchy
astronomy	fine	monstrous
avow	fortune	mould (v)
bait (v)	funeral	movement
bargain	future	muse (s)
barge	generally	narration
beef	grace (v)	negligence
cadence	grace (s)	noblesse
canvas	grant	novelty
chase (s)	gust	obstacle
chess-player	habit	offices
civil	happy	painful
coarse	human	painture
comedy	humanity	park
conduct (s)	humour	parliament
course (s)	imperfect	party
courtier	imperfection	passable
cowardly	impossibility	pawn (s)
date	impression	pill
deluge	incomparable	poesy
depend	inquiry	poet
description	intention	point



poise	seeming (a)	theme
precedent	serious	tragedian
preface (s)	signal (a)	tragedy
presage (v)	singularity	translation
principally	sole	trot
property	sphere	universal
propose	squire	unseasonably
quantity	statue	veil
quarry	study (s)	vicious
recourse	study (v)	victorious
re-enter	suspense	victory
represent	tax	visibility
scape	tenderness	want
seditious		

French - 160

absurd	coin (v)	exception
absurdity	commence	experiment
accent (s)	competent	experimented
accidental	confine	exploit
admirable	conjecture	expose
affection	converse (v)	expression
air	copier	extasy
alexandrine	couplet	factious
allotted	courtezan	farce
alteration	courtly	frankly
amble (v)	courtyard	geography
ample	debauchery (s)	govern (v)
apology	deplore	gracefully
argument	derive	gratify
attempt (v)	desist	gratitude
bays	dialect	grossly
blank	dialogue	impatience
bombast	disorder	imply
brevity	disparage	incitement
cabinet	disyllable	incompatible
cannon	divert	ingenious
capable	edition	interlace
censure (v)	elegancy	laboriously
cite	elegy	laurels
cloy (v)	employment	level (a)
coherence	ensure	lyric

manage	practise	subject (s)
management	precipitation	subjoin
masque	probability	surpass
metaphor	public (adj.)	symmetry
metaphorical	questionless	tone
motive	rank (s)	track (v)
mover	reconcilement	transportation
novel (s)	regular	traverse (s)
odd	relation (s)	uncapable
odds	render	undecent
optics	repose	universe
orderly	satirist	unnatural
parallel (adj.)	scene	unpleasant
particular (s)	shock	variation
pedant	skim	variety
poem	sonnet	vehemence
poignant	stage	vogue
practice		

French - 17C

act	dependence	judiciously (s)
adapt	disengage	justness
admirer	dismount	logical
affect (v)	dupe (v)	machine
airy (a)	embroil	maturity
alarm (v)	entertainment	miscellany
artful	espouse	mistake (s)
artifice	examen	model
aversion	extreme	monologue
biased (a)	fabric	observe
bizarre	fanfaron	panegyric
cadency	felicity	practicable
censure (s)	gaiety	preposses
century	harangue	presentment
chace	imbroil	probable
comment	impertinent	proceeds
continuity	improve	race
contrive	inconsiderable	raillery
contrivance	inconvenience	rank (v)
cramp (v)	independent	reference
decry	inequality	regularity
deference	intrigue	relish

repartee	suitable	unbribed
retrench	sully	uncrossed
ridicule	superior	unsuccessfully
rivalship	surface	useful
signal (a)		

Latin - previous to 1500

attention	extend	organ
attribute (v)	finis	premeditation
comic	frugal	privilege
consequence	hero	reduce
consequently	incest	saturnine
copious	interrupt	scrupulous
copiousness	interruption	secondary
detect	latitude	spondee
detract	laudable	subdivide
digest	magnitude	translate
digestion	mature	veneration
divide	mechanic (a)	verse
doctor	monarch	vulgar

Latin - 16C

abbreviate	decorum	hexameter
abstruse	denominate	historian
accomodate	denomination	iambic (a)
act (v)	digress	iambic (s)
acute	drama	imitate
allude	dramatic	imitation
animated	eclogue	imitator
antithesis	education	indecency
aristocracy	eloquence	indecorum
catachresis	epic	indigested
chorus	episodical	infer
circumscribe	epitasis	inference
comical	epitome	infinitely
conceit	evince	insinuate
concur	exit	integral
conduce	explain	interest (s)
constitute	fallacy	intricate
couched (a)	gladiator	labyrinth
credulous	globe	lobby
declamation	hemistich	map

material	parasite	sententiousness
misfortune	parts (s)	significant
modern (s)	pastoral	solicitous
moment	penalty	strict
obscene	perspicuous	strictly
observation	populace	subordinate
observer	professor	tragic
obsolete	punctual	trimeter
obtrude	recollect	trochee
offensive	reduceable	united (adj)
omen	restringent	various
orb	ridiculous	vast

Latin - 17C

accurate	devicient	obstruct
acuteness	deviation	obvious
animadvert	devolve	ornamental
arch-poet	dictator	peccant
assert	elevated (s)	plagiary
by-concernment	exact	prodigy
assert	exactly	promiscuously
candour	expletive	propriety
competition	extant	protasis
comprehensive	extract (v)	protatic
concernment	genius	quibble (v)
contemporary (s)	illustrate	quotation
co-ordination	inartificial	servile
critic	incredibility	speciously
criticism	insipid	subservient
cultivate	insist	undulation
declare	luxuriant	unpracticable
defect	majestic	verisimility
		voluptuary

Native

afford	draw	ground-work
a-while	drum	gun
barely	eddy	heighten
beseech	fleet (s)	highness
bridge	floating	his ('s)
churchman	foot (trans. of L.)	hit (-upon)
chyming (a)	giddy	hurry (v)
clench		intermingle

knight	post (-in race)	thin-sown
lessen (v)	quicken (v)	threadbare
like (unto) (adv)	quickness	tire
likeness	quicksilver	underplot
lively (true to life)	rhyme	understand
loom	rhymers	unlock
main	ride (-at anchor)	unmixed (adj)
master-workman	rise (s)	unrest
mayor (Lord-)	scurvily	untie
methinks	shoot (-rapids)	unwieldy
mild	sock (s)	uprightly
mingle (s)	sooth	upwards
mislead	spur	warmth
moon-beams	starve	wary
narrowness	stiffness	wayward
new-sprung	stock (a great-)	welcome (adj)
nick (v)	stop (-on organ)	wit
plot	sullen	world (people)
	swiftness	worst
		yawn (v)

Miscellaneous

<u>braggadocio</u>	hypothesis (Gr.)	scope (It.)
(Celtic)	lottery (It.)	slight (Scan.)
<u>buskin</u> (Dan.)	luckily (L.Ger.)	undertake (Scan.)
<u>catastrophe</u> (Gr.)	miniature (It.)	unfit (?)
<u>clownish</u> (Scan.)	olio (Sp.)	unluckily (L.Ger.)
<u>counterturn</u>	pathos (Gr.)	unravel (Du.)
(Trans. of Gr.)	peevish (?)	
<u>Diego</u> (i.e. dago	pie (Celtic)	
- Sp.)		

2. Common to Bunyan and Dryden

French - previous to 1500

abandon	happily	rule
adore	history	sermon
affection	majesty (his)	sufficient
block (v)	original	temper
distinction	parson	vanquish
express	proffer	vary
general	quality	vice
gentleman	refreshment	visible

French - 16C

admit	design	jest
application	discourse	modestly
apprehension	dispatch (v)	petty
civility	encouragement	severe
combat (s)	fancy	suit
debauch (v)	instance	temper

French - 17C

combat (v)	mode	tend
distinguish	extravagance	

Latin - previous to 1500

conclude	injury	mute
conspicuous	moderate (v)	objection

Latin - 16C

comply	notion	pretend
diversion	perspective (glass)	vindicate

Native

break	guess	talkative
breeding	pitch	thrust
cheap	play	trusty
cheapen	pretty	unmanly
cheat	somewhat	waterman

Miscellaneous

crazed (Scan.) rashly (Scan.) Spanish
peevish (Scan.) smile (Scan.)

3. Compound Words

(a) Bunyan

ale-bench	fine-spoken	reckoning-day
ale-house	gentleman-like	sabbath-breaking
all-prayer	great-grandfather	self-denying
all-wise	gun-shot	self-holiness
blood-red	hard-by	shelvings-down
bold-faced	heart-affrighting	so-ho
brain-sick	heart-affairs	stalking-horse
by-walks	heart-holiness	stander-by
cattle-yard	heart-humiliation	such-like
company-keeper	heart-work	sun-rise
conversation-	highway-side	table-side
holiness	ill-will	to-night
crazy-headed	market-town	town-talk
door-way	marriage-supper	turn-coat
fair-day	never-fading	two-edged
false-swearers	new-erected	way-side
family-holiness	now-a-days	wicket-gate

(b) Dryden

arch-poet	long-expected	well-contrived
chess-player	love-scene	well-governed
fortune-teller	maater-piece	well-turned
ground-work	master-workman	well-willer
hour-glass	new-sprung	well-writing
ill-nature	over-fruitful	well-wrought
ill-wrought	serving-man	

4. (a) Bunyan- Non-Biblical Proper Names

Concrete:

Adam the First	Pope
Blindman, Mr.	Porter
Britain-row	Saints, the
Broadway-gate	Shepherds
Cross, the	Slough of Despond
Deadman's-Lane	Atheist
Fair, Vanity	Formalist
Gate, Celestial	Interpreter
Ground, Enchanted	Lawgiver
King of Glory	Liar, Mr.
Land, Emmanuel's	Pagan
Lucre	Pickthank
Man, Lord Old	Time-server, Lord
Mountains, Delectable	Wiseman, Mr. Worldly

Abstract:

Apostasy	Hypocrisy
Arrogancy	Ignorance
Caution	Lechery, Lord
Charity	Legality
Civility	Lust of the Eyes
Cruelty	Lust of the Flesh
Danger	Malice, Mr.
Delight, Lord Carnal	Mistrust
Desire, Lord-of Vain-Glory	Morality
Despair, Giant	Passion
Destruction, City of	Patience
Difficulty, the Hill	Peace
Diffidence	Piety
Discontent	Policy, Carnal
Ease	Presumption
Enmity	Pride
Envy	Pride of Life
Fear	Prudence
Feignings, Lady	Salvation
Grace, Great	Shame
Guilt	Sloth
Help	Superstition
Humiliation	

Adjectives:

Beautiful	Pliable
Clear	Simple
Faithful	Sincere
Graceless	Talkative
Greedy, Sir Having	Temporary
Heady, Mr.	Timorous
High, the Most	Wanton
Implacable, Mr.	Watchful
Luxurious, Lord	No-good
Obstinate	Vain-glorious

Substantive Compounds:

By-ends	Prating-row
Doubting-castle	Self-conceit
Faint-heart	Smooth-man, Mr.
Fair-speech	Spanish-row
German-row	Two-tongues, Mr.
Good-Confidence	Vain-Confidence
Good-will	Vain-Glory
Hightmind	Vain-hope
Italian-row	Worldly-glory

Verb Compounds:

Facing-bothways, Mr.	Love-lust, Mr.
Gripe-man, Mr.	Money-love, Mr.
Hategood, Lord	Save-all, Mr.
Hate-light, Mr.	Save-self
Hold-the-world	Save-well
Live-loose	Turn-away
Love-gain	Turnback

Pronouns:

Anything, Mr.
Ones, the Shining

4. (b) Dryden- Non Biblical Proper Names

English Writers, Works, etc.

Beaumont

Cleleveland - Satires, Scot

Cowley

Denham

Donne, Dr.

Fletcher - King and no King

Lady, Scornful, UsererRollo, BassianusShepherdess, the Faithful

Hopkins (Religious)

Jonson - AlchemistBartholomew Fair, Cokes, NumpsCataline, Curio, FulviaDiscoursesHumour, Every Man in hisSejanus, LiviaShepherd, SadFox, VolponeWoman, Silent, Barber, Dauphine, Daw,
Collegiate Ladies,Lafoole, Morose, Otter, True-WitSandy - Trans, Psalms of DavidShakespeare - Capulets and Mountagues, FalstaffWives, Merry - of Windsor

Steinhold (Religious)

Suckling

Water-poet (i.e. John Taylor)

Withers

Classical Writers, Works, etc.

Aeschylus

Homer - Aeneas

Affranius

Horace Heautontimoromenos

Arbiter, Petronius

Poetry, Art of

Aristophanes

Justin - Cyrus

Aristotle

Juvenal

Caecilius

Lucan

Caesar, C.

Licilius

Euripedes - Aethra, Theseus

Lycophron

Herodian - Bassianus and Geta

Macrobius	- Julius Caesar, Laberius
Martial	
Nenander	
Ovid	- Biblis, Caunus, Myrrha
Paterculus, Velleius	
Petreius	
Petronius	
Plautus	
Scaliger	
Seneca	- <u>Troades</u>
Socrates	
Sophocles	- <u>Oedipus</u>
Terence	- <u>Adelphi</u> , Canthara, Demea, Geta, Sosotra, Syrus, Eunuch, Antipho, Chaerea, Cremes, Dorias, Laches, Parmeno, Phaedria, Pythias, Thais
Thespis	
Tully	
Varius	
Virgil	- <u>Aeneid</u>
Xenophon	- <u>Eclogues</u> , Pollio

French Writers, Works, etc.

Corneille	- <u>Andromede</u>
	- <u>Cid</u>
	- <u>Cinna</u>
	- <u>Liar</u> , Dorant
	- <u>Polieucte</u>
	- <u>Unities</u> , The Three
Moliere	
Quinault	

Note: Stock figure, Philipin, servant in French comedy.

Spanish Writers:

Calderon	
<u>Note:</u> Stock figure, <u>Diego</u> , servant in Spanish comedy.	

Miscellaneous:

<u>Adventures, The</u>	Lisideius (Sedley)
<u>Andromache</u>	London
Asian	Medea
Astyanax	Muses
Athens	Mustapha
Augustus	Nature
Bedlam	Neander (Dryden)
Bull, the Red	Nuntius
'Change (Exchange)	Pastorals
Chremes	Pegasus
Christendom	Perseus
Christmas	Philaster
Crites (Howard)	Piazze
Elizabeth	Pindaric
<u>Emperor, The Indian</u>	Pompey
English	Priam
Eugenius (Dorset)	<u>Queen, Indian</u>
Fortune	<u>Rhodes, Seige of</u>
French	Richelieu, Cardinal
German	Roman (a and s)
Goths	Scriptures
Grecian	Scythian
Greek	Stairs, Somerset
Greeklings	Spaniard
Greenwich	Spanish
Hales, Mr. - of Eton	Sylla
Hart (The actor)	Teutonic
Hector	Thames
Hercules	Thebes
Holland	Tory
<u>Hours, Five</u>	Turks
Italy	Ulysses
Italians	Vandals
Jupiter	Virtuosi
<u>Ladies, Preface to the Rival</u>	
Laius	
Latin	

Words Found in the Concordance to the Bible:

	<u>Bunyan</u>	<u>Dryden</u>	<u>Common</u>
General List	1540	1029	(482)
Proper Names	<u>78</u>	<u>3</u>	(3)
Total	1618	1032	(485)

Words not Found in the Concordance to the Bible:

General List	467	732	(80)
Proper Names	127	200	(-)
Compound Words	<u>50</u>	<u>20</u>	(-)
Total	644	780	(80)

Total Words in Appendix III -(4074)- Divided as Follows:

2262	1812	(565)
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Total Words in Part I of Pilgrim's Progress: 60,000 approx.

Total Words in Essay of Dramatic Poesy: 27,000 approx.

Words not Found in Concordance Classified According
to Derivation

	<u>Bunyan</u>	<u>Dryden</u>	<u>Common</u>
<u>French Roots</u>			
a. Up to 1500	113	174	(24)
b. 1500-1600	71	149	(18)
c. After 1600	<u>22</u>	<u>85</u>	(5)
Total	<u>209</u>	<u>408</u>	<u>(47)</u>
<u>Latin Roots</u>			
a. Up to 1500	19	46	(7)
b. 1500-1600	31	102	(6)
c. After 1600	<u>10</u>	<u>55</u>	(-)
Total	<u>60</u>	<u>203</u>	<u>(13)</u>
<u>Native Roots</u>	<u>158</u>	<u>96</u>	<u>(15)</u>
<u>Miscellaneous Roots</u>	<u>40</u>	<u>25</u>	<u>(5)</u>
<u>Total of 1199 Words Divided as Follows:</u>			
	467	732	(80)

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